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Ce document comprend trois sections. La première définit le cheminement particulier de formation et présente différents modèles expérimentés au secondaire. La seconde examine les objectifs et le contenu du programme d'English language arts du secondaire dans le cadre du cheminement particulier et propose des stratégies pédagogiques susceptibles d'adapter les objectifs du programme aux besoins des élèves engagés dans cette voie. La dernière section est constituée d'un guide destiné aux animateurs qui présentent des ateliers aux enseignants du programme English language arts du premier cycle du secondaire en cheminement particulier de formation.

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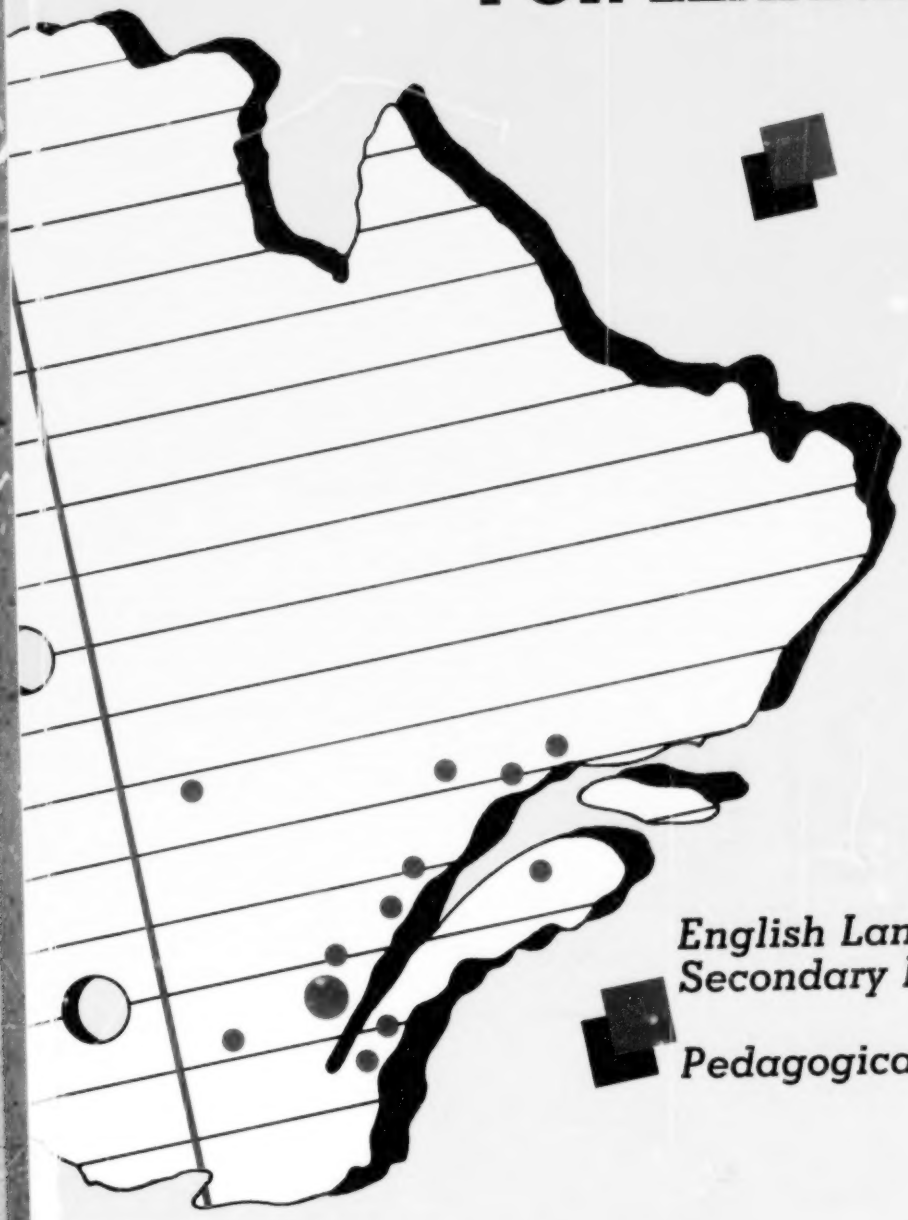

English Language Arts
Secondary Level

Pedagogical Support Document

Québec

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94-70364

INDIVIDUALIZED PATHS FOR LEARNING

ENGLISH LANGUAGE ARTS

SECONDARY LEVEL

PEDAGOGICAL SUPPORT DOCUMENT

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DIRECTION
DES COMMUNICATIONS

Foreword

The content of this document was developped for a provincial in-service session sponsored by the Direction des services éducatifs aux anglophones (D.S.E.A.), and aimed at preparing regional resource persons in English Language Arts in the context of Individualized Paths for Learning (IPL).

The document is divided into three distinct sections.

The first one offers, with the definition of IPL, a review of the different models that have been field-tested at the secondary cycle one level.

The second section places the Secondary English Language Arts program, its objectives and its contents within the framework of an individualized path and suggests various teaching strategies for adapting these objectives to suit the individual needs of the students.

The last section offers guidelines to animators for the presentation of a workshop aimed at practising classroom teachers who are working with students in IPL classes. The focus is on adapting the teaching of the Secondary English Language Arts I-V program for students at the cycle one level.

The DSEA is greatly indebted to Mrs. Joan Thomson, Senior Language Arts Coordinator at the Laurenval School Board, and Mrs. Gayle Goodman, Coordinator of Curriculum English Language Arts at the Direction générale des programmes, for their large contribution to this project.

Alain Bénitah
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Secondary Education, DSEA

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PART I

Individualized Paths for Learning: Definition and Models

Individualized Paths for Learning (IPL) are organizational variations of the regular paths leading to a secondary studies diploma. IPLs differ in duration, context and instructional procedures in order to allow students experiencing difficulties in the regular paths to fully develop their potential.

Over the past few years, the implementation of IPL has given rise to the field-testing of various models which focus primarily on two types of paths.

o Temporary IPL - the objective of which is to reintegrate the students into the regular paths.

o Continuous IPL - the objective of which is the social and vocational integration of the students.

Below is a review of the characteristics of the most common field-tested models regarding programs in mother tongue, mathematics and second language.

1.1 Temporary Individualized Paths for Learning

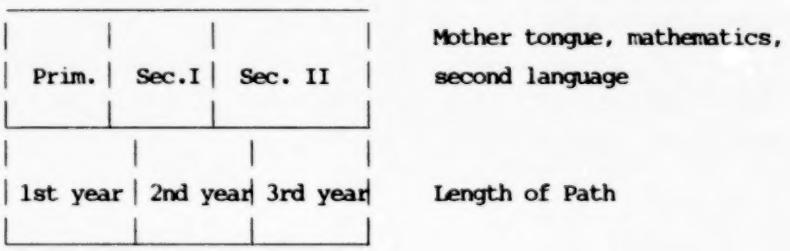
The first model provides a three-year continuum with an increase in teaching time spanning a review of the programs from the second cycle of the primary school and the first cycle of the secondary school in accordance with two hypotheses.

o First hypothesis:

- Review of primary school, during the first semester (from September to February of the first year);

- Spreading of Secondary I over a 10-month period (from February of the first year to February of the second year);

- Spreading of Secondary II over a 15-month period (from February of the second year to June of the third year);

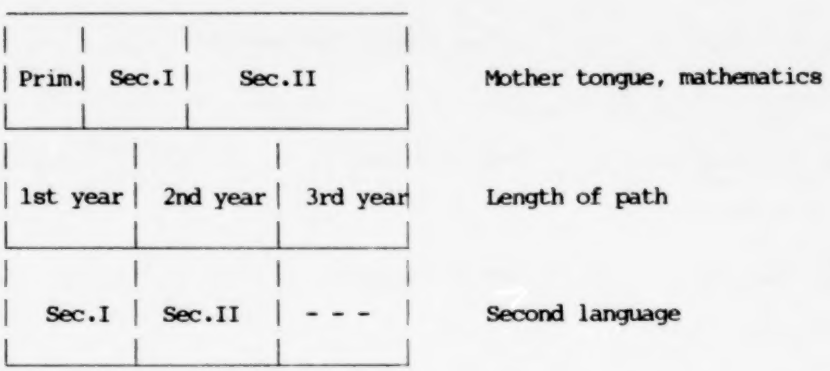


o Second hypothesis:

- In mother tongue and mathematics, same allotment as in the first hypothesis;

- In second language: Secondary I spread over the first year; Secondary 2 spread over the second year; no teaching of

second language in the third year[1];



The second model emphasizes an increase in teaching time. It is two years in length and aims at pupils' integration into the regular stream in Secondary II.

In mother tongue and in mathematics, the second cycle of primary school programs is concentrated into the first year whereas Secondary I is spread over the second year. In second language, the second cycle of primary school is concentrated into one semester and Secondary I is spread over a year and a half.

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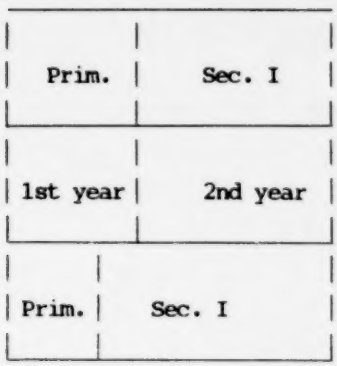
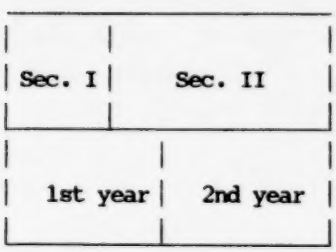
1. This model was tested at the Davignon school board which has a large number of bilingual pupils.



The third model provides for a review of Secondary I in the first semester, and the spreading of Secondary II over a year and a half. It is two years in length and aims at pupils' integration into the regular stream in Secondary III.



1.2 Continuous Individualized Paths

The model illustrated in the second part of the guide provides for the extension of programs in mother tongue and mathematics, without an increase in teaching time. The spreading of the program in second language is accompanied by an increase in teaching time. The fifth and sixth years of the path comprise elements of social and vocational integration[1]:

Primary school		Secondary I		S.& V. integration	
1st year	2nd year	3rd year	4th year	5th year	6th year

1. The contents of these elements, as explained in the first part of this guide, is presently under study by a ministerial task force.

DIRECTION
DES COMMUNICATIONS

PART II

Individualized Paths for Learning and the English Language Arts Program

INTRODUCTION

The document entitled "Policy Statement: Individualized Paths for Learning" (16-0000-14A) provides the following definition of Individualized Paths:

"Individualized paths for learning, made possible by adapting educational organization and teaching practices, constitute a specific response to the needs of pupils, who, for various reasons, are unable to develop their potential fully in the regular paths leading to a Secondary Studies Diploma (SSD) or a Secondary School Vocational Diploma (SSVD). Pupils will embark on these paths at different times, and for different lengths of time, depending upon their individual needs and circumstances."

The Secondary English Language Arts I-V program (16-3236A) rests on the foundation provided by two conceptions of the uses to which language is put: as a means of coming to terms with ideas and experiences, and as a medium for communicating with others. The global objective, aims and general objectives of this program promote an integrated approach to language learning which encourages all students to grow and extend their abilities as communicators. By varying the contexts, or situations, in which learning takes place, students are encouraged to compose and to respond for many different purposes, as well as to share and discuss their responses with their peers and others.

The Secondary English Language Arts I-V program has been designed with the understanding that the objectives are minimal for all students. Further, the integrated nature of the program does not promote an approach to language learning in which reading, writing, listening and speaking are viewed as skills to be taught in isolation. The integrated nature of the program objectives requires that individual teachers provide many and varied opportunities for students to grow and to develop in their abilities as language users. Cycle One students, therefore, who are enrolled in Individualized Paths for English Language Arts instruction must be given the same opportunities as their peers to progress towards the attainment of all sixteen objectives of the Secondary English Language Arts I-V program by the end of Cycle Two, Secondary V. The needs of students in the Individualized Paths profile may require enriched - rather than limited - integrated language experiences in order that these same students may attain an appropriate level of language development. It is important, therefore, that the objectives of the Secondary English Language Arts I-V program not be addressed in isolation over an extended period of time. Throughout the year, the sixteen objectives should serve as a focus for the various activities and contexts within which learning takes place. Adaptations should be made to the content and activities selected, in order to accommodate the needs and interests of particular students. By adapting both the content and the contexts in which students may respond to and employ language, teachers may involve their students in relevant and purposeful learning experiences. Such positive

experiences may provide the key to future success, both in the English Language Arts classroom and throughout the students' high school education, by increasing the students' motivation and enhancing their self-confidence as learners.

Students enrolled in English Language Arts in Individualized Paths are similar to all students, in that no two students will reach the same level of development at exactly the same time. Learning styles, the means by which students receive, store and use their knowledge, are individual and no two students will learn in the same way or at the same rate. Similarly, no two students share the same environmental influences or the same experiences. Students in Individualized Paths may have minor learning difficulties, personal, family or social problems or may suffer from physical handicaps. Certain types of physical handicaps may influence a particular student's progress. Teachers should note, however, that no correlation exists between such handicaps as visual or hearing impairment and intellectual abilities. Visually or hearing handicapped students may, however, demonstrate differences in learning styles which should be accommodated in the classroom. Given these individual differences, all students require supportive, literate environments within which they can develop their particular abilities and meet with success. Teaching strategies should

therefore reflect an appreciation of individual differences and abilities, while encouraging individual growth and development in all the language arts.

Through Individualized Paths, students who are experiencing difficulty in regular English language Arts classes are given an opportunity to develop those abilities and attitudes which will allow them to progress towards the attainment of a high school leaving diploma. Teachers should keep this long term goal in mind when selecting content and when planning activities which respond appropriately to the needs and interests of these particular students. Students in Individualized Paths may often experience difficulties in writing, in reading and in expressing themselves orally. Content and activities which respond to specific needs should be presented in a context, or a situation, which is both purposeful and relevant to the individual students.

Activities which are designed to promote the development of writing abilities take place in contexts where the purpose for the communication, the message to be expressed and the intended audience are clear to the student. Topics selected for writing activities should be relevant, interesting and as realistic as possible. Students should be encouraged to follow an appropriate composing process when writing, in which time is provided for them to discuss

their ideas orally, to compose a rough draft and to receive feedback from a writing partner, before they begin to write a final draft of their work. This process-oriented approach to writing allows students to begin to take the necessary risks in order to develop as writers, in a supportive environment where errors are viewed as positive steps towards the acquisition of effective communication strategies. Writing partners provide a real audience for the students' work and this aspect of a process-oriented approach to the teaching of writing encourages students to take responsibility for the ideas which they have committed to print. Students learn to write by writing; the teaching of grammar and vocabulary should, therefore, be incorporated into contexts relevant to the composing process and should not take the form of senseless drill or isolated practice exercises.

Teachers should select literary content which accommodates the needs and interests of particular students in any given class. Students who are less experienced readers require the benefit of rich, stimulating literature which will capture their interest and motivate them to continue reading in increasingly challenging contexts. The selection of rich literary content is fundamental to motivating all students to read and particularly crucial for those students who may have suffered failure in reading due to their inexperience as readers. Teachers should choose reading materials which provide the

kinds of stories and ideas calculated to capture the imagination and to stimulate interest. Teachers should go beyond considerations such as the level of difficulty, when selecting literary content. Depending on the age and needs of particular groups of students, stories may be read aloud or a selection of story tapes may be made available in the classroom for individual listening. In addition, students should be encouraged to extend their awareness of the impact of print on the world in which they live. Newspapers, magazines, periodicals and other printed materials should therefore be included among the various content studied in the classroom. Students should be encouraged to bring reading materials from home into the classroom, either to read or to share with their peers. Teachers may also wish to have their students bring reading materials from other content areas into the classroom, in order to discuss the purpose and uses of the table of contents, index, appendices and any diagrams or charts.

Fluent readers, of all ages, initiate a series of complex behaviours and strategies when they interact with a text. These strategies are learned over a long period of time and are reinforced by the successes which result from an increased understanding about the world of print and the potential of language to express thoughts, ideas, knowledge. Less experienced readers react to reading as though it were a chore: they may tend to read inefficiently, given

the purpose of the activity; they may often feel uncomfortable expressing their ideas about a particular text; and they may demonstrate few appropriate strategies for unlocking meaning from print. In order to become confident readers, these students must be placed in contexts where they begin to experience success.

The Secondary English Language Arts I-V program promotes the teaching of varied content and encourages teachers to provide opportunities for a variety of interactions: between reader and text, student and student, student and teacher. Varieties of discourse - oral, written and visual - must be integrated into the curriculum, so that students experience different communication modes and media. Students should be encouraged to follow a process when responding to any particular content. This process encourages students to express their initial reactions, to return to the material to modify and/or to confirm these initial reactions, to work towards an interpretation of the material to themselves. This approach may be adapted in response to a wide range of content and for different purposes: to respond to a filmstrip, to discuss a particular problem with a group of peers, to share reactions to literary content. In English Language Arts classrooms where students' responses are encouraged and where these same responses become the focus for more complex discussion and activities, students are active participants in a rich interplay of responses and experiences involving a variety of content, their peers, themselves and the teacher.

FORMAT

The section which follows presents each of the General and Specific objectives of the Secondary English Language Arts I-V program, together with suggestions for possible adaptations to the related content and to teaching strategies which teachers may consider when seeking to accommodate the needs and interests of their particular students. As previously stated (see Introduction to this section), the Secondary English Language Arts I-V program presents an integrated approach to teaching the language arts. All of the sixteen program objectives reflect this integrated approach. Therefore the content and strategies suggested for any one objective may overlap with other objectives of the program. The distinction among objectives may be seen as somewhat artificial; this format has been adopted, however, for ease of reference.

Each objective is presented in the following manner:

- o General and Specific Objectives
- o Explanation of the Objective
- o Related Content
- o Teaching Strategies

In addition, specific suggestions with respect to content and teaching strategies appropriate for students in each profile outlined for Individualized Paths have been incorporated into the information presented for each objective. For ease of reference, the following sub-headings have been used to represent each of the four Individualized Paths profiles: *T.I.P.-1, T.I.P.-2, T.I.P.-3 and C.I.P.

Following the presentation of objectives are sections on evaluation, as well as a conclusion. The latter includes additional resources which may be of interest to teachers.

*T.I.P. Temporary Individualized Paths (T.I.P.-1 = Model One, p.3; T.I.P.-2 = Model Two, p.5; T.I.P.-3 = Model Three, p.6)

*C.I.P. Continuous Individualized Paths (p. 7)

SECONDARY ENGLISH LANGUAGE ARTS I-V OBJECTIVES

OBJECTIVE ONE

The student will show an understanding of the communication process:

a) by identifying, responding to, and employing the appropriate communication elements in a specific context;

b) by interrelating these elements to produce effective communication in a specific context.

EXPLANATION OF THE OBJECTIVES: 1a), 1b)

Effective communication requires participation of the student in the process, as well as awareness that communication involves a process, and an understanding of how the elements interrelate, particularly in a specific communication context. By knowing where, how and why communication can break down, s/he can more successsfully anticipate potential problems when composing and comprehending, and make

appropriate adjustments. By constantly bearing in mind that all instances of discourse require a sender, a receiver and a message bound by a purpose, the student is more likely to compose with an audience in mind, to react to a message with its composer in mind, and to see examples of discourse as products of an interaction between composer and comprehender who are indeed "bound by a purpose". This awareness of the process is crucial at all levels of performance and for all activities in which communication is the goal. (Secondary English Language Arts I-V program; p. 20).

RELATED CONTENT

Specific Objectives: 1 a), 1 b)

The related content of these specific objectives are the following elements of the communication process:

- o Reference
- o Purpose
- o Sender
- o Receiver
- o Message
- o Medium and mode
- o Code (words, gestures, colour, shape...)

In addition, teachers should refer to the related content of objective 2-b of the Secondary English Language Arts I-V program.

In order for students to participate in the communication process, they must become aware that communication involves a process. As students identify, respond to and employ appropriate communication elements, they will develop a variety of effective communication strategies. This learning process is interactive, gradual and undergoes constant modification, as individuals employ their language to represent their experiences and ideas in increasingly complex ways. Students should be given the opportunity to participate in the communication process as both receivers and as senders of messages, for real purposes. They should be supported in these roles by receiving feedback, which is of importance in determining how succesfully a message has been conveyed. This feedback may take the form of writing partners, small group interactions, peer and teacher conferencing, etc.

Finally, all language experiences - whether related to this or other objectives of the Secondary English Language Arts I-V program - should take place in specific contexts: "A communication context may be defined as a specific manifestation of the communication process, involving a particular set of relations among sender, receiver and message rendered via a particular code and medium and concerning a particular referent..."

In order for learning to take place, that is, in order for students to use language effectively in formulating their ideas, and to participate effectively in the communication process, and ultimately in order for them to value these abilities, the contexts chosen for the classroom must be "meaningful" to the students, and as realistic as possible; they must be varied in order to reflect the variety of real communication contexts that the students do and will encounter; and they must be sufficiently challenging to require that the students reach for new linguistic tools to meet the challenge of the context".[1]

Teachers may also wish to refer to the section of the Secondary English Language Arts I-V program (16-3236A) which presents the minimum Cycle One communication contexts for further information. Teachers should be aware, however, that these contexts represent minimum expectations; many students may be able to respond to far more complex contexts by the end of Cycle One. The various guides which accompany the Secondary English Language Arts I-V program all suggest language-learning activities which take place within specific

1. Secondary English Language Arts I-V program, Ministère de l'Éducation, Québec, 1982, p. 12-13.

and varied contexts. These guides also provide a valuable resource to teachers. In addition, teachers may also refer to the Elementary Language Arts I-VI program (16-2209A) and various Elementary Cycle Two guides.

If T.I.P.-1

Objective 1 a)

The following suggestions for the selection of content and the development of activities may be considered:

o Identifying the sender, the receiver, the message, code, medium and referent in the following:

  - Written mode of discourse (plays, poetry, novels, magazine articles, newspaper editorials and/or feature stories, print advertising, letters, etc.).

  - Visual mode of discourse (television advertising, news telecasts, documentaries, melodramas; slide shows or individual slides; photographs, magazine advertising; videotapes of student activities, such as a panel discussion; animated and silent film).

- Oral mode of discourse (radio plays, interviews, documentaries, hot line talk shows; audio-tape interviews, stories; recordings of poetry readings, speeches; varieties of talk within varied contexts).

o Employing the following communication elements (within specific and varied contexts):

- sender role (oral, written and visual discourse);
- sender role (aural, visual, print and multi-media);
- receiver role (various types of discourse and different media);
- message (in the roles of sender and of receiver employing various modes of discourse and media);
- communicate for a variety of purposes (in response to different referents, receivers; employing various modes and media);
- different codes (spoken, non-verbal, written language, etc.).

Responding to the following communication elements in varied and specific contexts:

- sender's characteristics
- receiver's characteristics
- various modes and media
- various messages
- various purposes
- code

. . . . . .

Objective 1 b)

This specific objective involves the students in interrelating all the communication elements to produce effective communication in specific contexts. The following types of content and activities may be considered:

o Composing (oral, written or visual discourse):

- letters to close friends;
- journals or personal diaries;
- questions;
- posters;
- a television advertisement;
- a radio play;
- a story;
- a recipe;
- a set of instructions.

o Responding (oral, written, visual discourse):

- to fiction, non-fiction;
- to a television play;
- to a tape-recording;
- to various literary genres;
- to conversation;
- to questions;
-
-
-

If T.I.P.-2, 3 or C.I.P.

All the previously suggested content and activities may be adapted to respond to the needs and interests of these particular students. Regardless of the specific content and/or activities, teachers should ensure a balance between opportunities which allow students to participate in the sender and receiver roles and to interact with various types of discourse and media. In this way, teachers can provide their students with many different experiences involving communication, as well as encourage them to transfer their understanding about language into more challenging contexts and content.

TEACHING STRATEGIES

Specific Objectives: 1 a), 1 b)

- **Process and Context**

  Teachers should encourage students to follow a process, whether they are responding or composing, and regardless of the content selected for any particular activity. In other words, students

should be given the opportunity to become aware of the communication process by participating in varied and meaningful communication exchanges. If teachers wish to provide activities in order to develop their students' understanding of the different modes and media in which a message may be produced, they should seek to create contexts within which students may: receive and send messages orally, visually, in writing; share responses with peers and others; engage in warm-up activities; evaluate the effectiveness of their own and others' messages; respond to and compose messages for different purposes.

Contexts should be created which take into account the particular students, their needs, interests and previous experiences. These contexts should present real language opportunities, "real" in the sense that they present the students with situations which encourage effective communication for real purposes. Responding to arbitrary questions about a short story or completing skill-and-drill exercises are examples of activities which may fragment the students' understanding about language and the communication process. In the latter examples, there is neither a context nor a purpose for effective communication. The degree to which the students are motivated to participate in communication exchanges and to entertain the sometimes difficult task of learning to become effective communicators are direct outcomes of the relevance of the contexts within which they participate.

If T.I.P.-1

- Provide opportunities for students to follow a process when composing by:

  - encouraging, and providing time for various rehearsal strategies (brainstorming, improvisations, exploratory talk, predicting, extrapolating, etc.);

  - providing time for students to pose and respond to questions, to generate several drafts, to revise, restate, edit;

  - encouraging students to interact with peers and others to seek and to receive feedback;

  - providing time for students to remove surface errors, to check legibility and the clarity of their expression.

Teachers should observe and note any difficulties which particular students may encounter, as they follow a process in composing their own ideas, thoughts, feelings. Teachers may also consider

the following strategies: teaching the uses of questioning; role modelling aspects of the revising and editing process; providing stimuli (films, music, etc.) which may spark ideas for brainstorming sessions; contrasting rough and final drafts, in order to study the relationship between the two; encouraging students to share their experiences when composing; working with different media and modes of discourse; noting reasons that communication can break down, when these instances occur; reviewing organizational strategies (such as: sequencing, cause and effect, comparison and contrast) within specific contexts.

- o Teachers should develop specific contexts within which students will participate in the communication process in the roles of sender and of receiver. These contexts should include the following elements:

  - intended audience
  - referent
  - purpose
  - message
  - medium, mode, code

o Opportunities for students to follow a responding process by:

- allowing time for students to express initial, subjective responses;

- encouraging students to modify or confirm these initial responses by exchanging ideas with peers, by returning to the text for further investigation, etc;

- encouraging students to synthesize their responses;

- encouraging the students to measure all their reactions, investigations and thereby judge the value of the text to themselves.

Teachers should attempt to provide resources which support and validate the key role of the reader/viewer/listener within the communication process. Students should be encouraged to work with different modes of discourse in order to construct meanings which are personally relevant, meanings which also reflect an understanding of the interrelationship among all the elements of the communication process. Teachers may consider the following suggestions, in addition to the preceding, which may encourage students to participate more confidently in the responding

process; pose open-ended questions during class discussions; employ "cueing strategies", which may help some students to focus their attention on certain aspects of a literary work, film, etc; arrange students in pairs and small groups, in order to share their responses; encourage students to respond using different modes and media; encourage students to rely upon their previous experiences by providing opportunities for all students to share their individual viewpoints.

If T.I.P.-2, 3 or C.I.P.

Suggested teaching strategies related to this objective should incorporate the same approaches suggested for students in T.I.P.-1 profiles. Adaptations should be made which accommodate the particular students, their needs and interests, as determined by individual teachers on an ongoing basis. In addition, as with T.I.P.-1 students, teachers should consider carefully their students' previous experiences in language arts. In cases where students demonstrate particular difficulties, teachers should involve them in integrated language opportunities within

meaningful contexts, in order to encourage them to draw upon previous experiences, as well as prior knowledge. Language arts content and activities should always be presented to students within specific contexts: workbook-style exercises and practice drills do not involve students in either realistic or meaningful communication contexts.

- Various opportunities should be provided for students to employ - as well as to respond to and to identify - the various media and modes of discourse.

- Journals, diaries, informal notes, collages and exploratory talk should be considered as possible strategies for encouraging students to communicate their responses, ideas, and reactions to various content.

- Commercially produced slide-tape shows, on such topics as communication skills, body language, etc. may be used to complement more conventional, literary genres.

- Contexts - within which content is presented - should be interesting and as realistic as possible, so that the students are involved in communication exchanges for real purposes.

- Sufficient time should be provided for students to respond to and/or to employ particular content.

- Content which is of particular relevance to the students and which encourages them to reinvest their prior knowledge and experiences should be favoured over more "difficult" content (such as that, in the case of literature, set in a complicated historical setting or involving stylistic anomalies).

- Events featured in the various news media (radio, television, newspaper) may provide teachers with content which allows them to present language as a medium for communication in realistic contexts. Teachers may capitalize upon popular news items by examining, for example, the effects of medium and message upon the receiver/viewer/listener, etc.

- Time should be provided regularly, on a daily basis, for students to read material they have chosen themselves and for students to write expressively on topics of personal interest.

- Speakers, field trips, class "twinnings" should all be considered as strategies which complement certain content and/or activities. For example, secondary students may write stories for a particular elementary class; as well, speakers from the community may be invited to class to talk about communication skills demanded by their particular profession.

OBJECTIVE TWO

The student will show an understanding of the nature and function of language:

a) By responding to and using in a specific context a language code reflective of the systematic and arbitrary characteristics of language;

b) By responding to and using a dialect, a register and the usage conventions appropriate to a specific context;

c) By responding to and using language with the degree of precision and semantic awareness required by a specific context;

d) By responding to and employing a function of language appropriate to a specific context.

EXPLANATION OF THE OBJECTIVE: 2 a)

Effective communication requires an understanding of the arbitrary, systematic nature of language. Because language is symbolic, it reflects the arbitrary choices agreed upon by communicators in a given place at a given time: thus "tree" and "arbre" represent the same referent to different groups of communicators. At the same time, language is systematic: in place, it evidences syntactical, sound, and non-verbal systems which are learned in early childhood, and a transcription system of spelling and punctuation, which is learned when students learn to read and write. Since the secondary

school is primarily concerned with facilitating the students' effective use of language as a medium for communication and not with their mastery of what language is of itself, teachers should approach all language study within the context of real people manipulating language with clear and purposeful intentions.

RELATED CONTENT

SPECIFIC OBJECTIVE: 2 a)

Content should be selected which will provide a wide variety of exposures to language as a medium for communicating with others. When approaching the concept of arbitrariness, teachers should prepare samples of words which have evolved over the years, as the cultural climate has changed. Materials should be chosen from a wide range in order that students may see that current dictionary definitions, which isolate words in a specific historical or cultural period, may not provide the key to unlock the meaning required to understand a passage produced at a different time. In this way students will come to see themselves as responding not to fixed definitions of isolated words, but rather to language used in specific and meaningful contexts.

In the same way, students should be given opportunities to exercise their control over language through activities which focus on their

acquiring an increasingly complex vocabulary base. For example, activities which allow students to send the same message about a particular referent, in a variety of ways and for different purposes, will increase their sense of power as language learners.

The content selected for the study of the systematic nature of language must reflect the students' experiences with language. Since students in the Individualized Paths profile have already met with difficulties in this area, teachers should seek strategies which will provide frequent opportunities for the students to enjoy success. For example, all students have mastered the ability to give commands. A study of the parallels in command patterns will demonstrate one of the systems in place in language use. So, too, in other contexts where students feel secure, they may be led to the observation and discovery of other such patterns. For non-native speakers, such observations and discoveries necessarily precede the adoption of syntax in their language productions.

TEACHING STRATEGIES

SPECIFIC OBJECTIVE: 2 a)

In order for the students to develop the strategies essential for responding to and using the syntactical characteristics of language,

the teacher may approach the study of a literary work through the development of a questioning technique as outlined in the guide, "Responding to Literature" (16-3256A).

If T.I.P.-1

By focusing on different levels of questioning - telling, explaining, supposing, and judging - one at a time, the teacher can provide a wealth of opportunity for the students to respond to each of the types of questions, and ultimately to design questions on their own using the same or similar constructs. As in the case of commands, whose form is generally mastered by the students long before this stage, students can be led from forms and structures they are comfortable with into those which are new.

When designing activities for the students to appreciate the characteristics of spoken language - as opposed to written - teachers must be prepared to offer situations in which the students can use language to achieve their own expressed intentions. Thus they must

explore their roles as senders; yet recognize that they may be more successful when they take into account such things as the characteristics of the receiver, and the role that body language plays in conveying the emotional impact of the message.

If T.I.P.-2

Activities should be selected or designed which allow the students to experience the roles of question-designers or question-receivers and to respond to the feedback of their peers concerning their technique. Similarly, every opportunity for success must be offered to those who are reluctant to express themselves in written language, yet are fearless in the oral world. Numerous opportunities must be designed to help them identify the characteristics of both written language and its oral counterpart, not as twins in one family, but rather as separate entities with unique attributes, shaped by the mode and medium of discourse.

If T.I.P.-3

The opportunities designed or selected for these students should proceed gradually towards increasingly challenging contexts. If the questioning technique is selected, then each type should be dealt with in some detail before attempting a move to another level of questioning. Similarly, group work to discover the characteristics of non-spoken, verbal and written language should be frequent, but not repetitive.

If C.I.P.

All of the suggestions noted in T.I.P.-1-3 apply.

. . . . . .

EXPLANATION OF THE OBJECTIVE: 2 b)

Whenever the nature of language is viewed as arbitrary and systematic, it must also be shown to be fluid. These arbitrary and systematic qualities of language are closely related to its evolving nature. Language does not stand still: it evolves as words, phrases; patterns of word order appear, alter and disappear in response to the changing needs of a society in general, and a group of communicators in particular. So it is that students must become aware that language can reflect a particular geographic region, it can provide insights into economic development, and even reveal social standards and attitudes current at any given time. In all cases, students must respect language as an honest representation of human experience; the characteristics of language should not be used to pass judgment of any kind on the communicator.

RELATED CONTENT

SPECIFIC OBJECTIVE: 2 b)

Given the wide variety of backgrounds from which the students will come, the teacher should quickly ascertain whether these variations can be used to enhance the teaching of this objective. Since dialects are brought to the school, the teacher should select materials in the school environment which accommodate the students' experiences. Once the students can recognize the dialects within their own community, the teacher will be free to extend the materials to dialects in the wider world.

If T.I.P.-1 and 3

These students may have to begin from a study of the background of their own families, or a study of the language used in the confines of their own community.

If T.I.P.-2

These students will have already explored their own personal roots, but may be ready to explore the effect of the various media, e.g. popular music jargon and its effect on the language used by their peers.

In all cases, students should receive frequent opportunities to be both receivers and composers of the message within clearly defined contexts.

If C.I.P.

All suggestions apply and can be applied over extended periods of time.

Register is used to label a variety of language (both spoken and written) that is determined by the situation in which the language is employed. Register variations can be marked by changes in the vocabulary, the syntax, and in spoken language, in the sound system. It is the context which will determine the choice of an appropriate register.

As students experience changing roles within any particular communication context, the teacher should provide opportunities for them to examine the modifications which are made as the receiver's characteristics change. Students will observe that the register, or selection of words within the dialect, or perhaps the dialect itself, will be modified to meet the demands of this new context. Similarly, when the setting is different, the sender's message must respond to the changes which affect the message. In keeping with the expectation that all students will experience the many media which affect the communication process, teachers should develop contexts in which radio, film, songs, and so on, provide the framework within which the communication takes place.

TEACHING STRATEGIES

If T.I.P.-1 and 3

Activities which encourage students to examine and experience the changing demands of communication contexts should include some of the following:

- o the writing of songs for a particular audience;
- o the preparation of radio reports on given topics;
- o the designing and carrying out of opinion polls.

If T.I.P.-2

Although these students may also enjoy and learn from the contexts noted above, they may require different activities, within which these same tasks provide the framework. Teachers could select a topic currently of interest in the news and develop activities which require the students to seek information, and then to present it to a variety of audiences - thus meeting the same objectives in a different way.

If C.I.P.

These students may require greater periods of time to explore dialects, registers, etc. Activities should include those suggested previously, as well as:

- the retelling of reading material for the listening pleasure of the group;
- the sharing of television program notes;
- the designing of a personalized TV guide.

In all activities, a clear identification of the sender's role, the intended audience, the message and the purpose for the communication are essential elements in developing meaningful and specific contexts.

EXPLANATION OF THE OBJECTIVE: 2 c)

Language does not exist in a vacuum; it develops as the individual searches for meaning, searches to make sense of his/her experiences. People strive for higher-order structures and hence organize their concepts through increasingly complex language. At the same time, language allows for short-cuts; that is, complex meanings can be expressed succinctly in words. Thus language can be seen as a symbolic medium for thought; experiences, thoughts and ideas are sorted into categories that are expressed in language. This objective brings under study the context within which any communication experience necessarily takes place. The context will determine how precise the students' vocabulary and expression should be, and what kinds of semantic relationships they will have to be aware of.

RELATED CONTENT

SPECIFIC OBJECTIVE: 2 c)

The related content of this objective is designed to develop:

- a clarity of expression
- a precision in language choice, that is, diction
- an awareness of concrete expression
- a sensitivity to language in its literal use
- an awareness of abstract expression
- a sensitivity to language in its figurative use.

In order that any communication context designed or selected to meet this specific objective may retain its integrity, it must promote integrated language experiences. At no time should activities be considered which might divorce the development of precision and semantic awareness from the purposeful interaction of a sender and a receiver. Furthermore, all such experiences should reflect the realities, needs and interests of the students themselves as much as possible.

TEACHING STRATEGIES

SPECIFIC OBJECTIVE: 2 c)

If T.I.P.-1

Activities which facilitate the students' abilities to respond and use language with precision and semantic awareness may include:

- o using talk for the exploration of personal identities, and for the formulation of questions, within specific contexts;
- o responding to the questions of others, within specific contexts;
- o responding appropriately to the figurative nature of language when reading, listening or viewing, within specific contexts;
- o following directions, within specific contexts.

If T.I.P.-2

Activities which facilitate the students' abilities to respond to and use language with precision and semantic awareness may include:

- o using talk to share information and opinions about common concerns, within specific contexts;
- o using talk to formulate questions on a given topic of mutual interest, within specific contexts;
- o using questioning to clarify a point, within specific contexts;
- o answering when questioned on a topic of personal interest or common concern, within specific contexts;
- o responding appropriately to the figurative nature of language when reading, viewing or listening, within specific contexts;
- o following directions of increasing complexity, within specific contexts;
- o composing a written, oral or visual discourse in pairs or small groups within a specific context.

If T.I.P.-3

Activities which facilitate the students' abilities to respond to and use language with the degree of precision and awareness required by a specific context include all of the suggestions noted for T.I.P.-1 and T.I.P.-2 students. During the three-year period, frequent

opportunities for participation in activities which will allow students to encounter new vocabulary and new ideas about familiar vocabulary should be designed or selected.

If C.I.P.

Activities which facilitate the students' abilities to respond to and use language with the degree of precision and awareness required by a specific context may include a combination of all the previous teaching strategies and suggested activities.

EXPLANATION OF THE OBJECTIVE: 2 d)

The functions that language performs as individuals reflect and explore their experiences and communicate for various purposes range from the use of language to express emotions and unformed ideas to oneself or to an intimate audience; to the transactional functions of language, such as informing, requesting, persuading; to the poetic function, where language is employed to create aesthetic constructs. In acquiring and revealing an understanding of the nature and function of language, students will come to realize and accept that "good" English is a form of speech which is appropriate to the speaker's purpose, true to the language as it is, and comfortable to speaker and listener.

RELATED CONTENT

The related content of this objective is designed to develop the students' ability to employ and to respond to the three main functions of language, as described by James Britton.[2]

Expressive Function -- This function involves relatively unconstructed language where the context assumes an intimacy between the speaker and the receiver. It is used in cases where the speaker is in the earliest stages of exploration of a subject and wishes to share initial and personal thoughts in a context which is non-threatening.

Transactional Function -- This function involves language to get things done: to inform, advise, persuade, instruct, record, explain, generalize, theorize, and speculate.

Poetic Function -- "Poetic writing uses language as an art medium. A piece of poetic writing is a verbal construct, an object made out of language. The words themselves, and all they refer to, are selected to make an arrangement, a formal pattern... The function of a piece of poetic writing is to be an object that pleases or satisfies the

(2) The Development of Writing Abilities by James Britton et al, Schools Council Research Studies, London, MacMillan Education, 1975.

writer; and the reader's response is to share that satisfaction. In this sense, poetic writing constitutes language that exists for its own sake and not as a means of achieving something else." (p.83)[3]

From the expressive mode, the writer moves in either the transactional or poetic directions, according to the demands of different situations and his/her own responses to them. The move from the expressive to either transactional or poetic generally involves a move from an intimate to a public audience.

Although the explanation here is couched in language directed at the writer and his/her options, a mirror relationship exists which binds Objective 2 d) and Objectives 3 and 4 of the Secondary Language Arts I-V program together. Where activities are developed which permit students to observe and discover the relationships among an author, the discourse and the receiver as revealed by a study of the function of language, equally numerous activities should be available for the students to participate as receivers, responding to the expressive, transactional and poetic modes of discourse.

(3) Ibid, page 83.

TEACHING STRATEGIES

SPECIFIC OBJECTIVE: 2 d)

If T.I.P.-1

The transition period from senior elementary school to junior high school demands a reassessment of self within the context of a new environment and naturally encourages personal re-evaluation through diary and journal writing since, although the written word moves private thoughts into the public domain, the intended audience is generally self or one very close to self. Teachers may capitalize on the students' immediate experiences by:

- Encouraging the students to write diary entries concerning their experiences in the new school situation.

- Asking the students to prepare a guide sheet of notes concerning the different demands which they have encountered in the high school environment.

Transactional tasks should be varied, but realistic in relation to the students' needs and experiences. Students should receive

immediate feedback as to the effectiveness of their language constructs, by sharing rough drafts of their work with a writing partner. Teachers may consider:

- Maintaining a question box where students may anonymously place questions which will be read and answered at a given time each week. Students may volunteer to answer some questions privately in written form as well, and then to post them for the questioner (and others) to read.

- Developing other activities which encourage the students to employ and to respond to the language of generalization, speculation, etc.

Poetic functions may be explored by the students within contexts which release the students to respond to literature in natural, purposeful ways. Opportunities should be designed for the students to employ and to respond to the poetic functions of language, such as:

- a quiet reading period;

- responding to the poetic mode as communicated in oral, visual and multimedia.

If T.I.P.-2

Although the students may have encountered diary and journal writing in Secondary 1, they should be encouraged to continue the good habits of the previous year. Where possible, they should explore their responses to other authors, in order to discover the knowledge, ideas and feelings which may be communicated expressively. Teachers may consider selecting letters, diaries, etc. of famous people for their students to read and to discuss.

Opportunities to employ and to respond to the transactional function of language should accommodate the needs and interests of particular students. Any contexts which involve the students either as receivers or as senders of messages intended to inform, to advise, to give instructions or to persuade should include relevant and stimulating content, whether in the form of non-fiction or a choice of topics for writing. Opportunities for the students to respond to and to employ the transactional mode for various purposes should always be presented within meaningful contexts; students should also be presented with increasingly challenging contexts as their knowledge and experience develop.

If T.I.P.-3

All of the suggestions noted in T.I.P.-1 and -2 apply to the students in T.I.P.-3. The extension of time, over a three-year period, allows teachers to develop and reinforce their students' growing awareness of the different functions of language. Teachers should develop meaningful and varied contexts within which the students may reinvest their understanding about the functions of language, for different purposes.

If C.I.P.

All activities which allow students to participate in language experiences related to the expressive, transactional, and/or poetic modes of discourse should lead to a recognition of the characteristics of each mode. The content of the contexts designed or selected must be age - and interest - appropriate. Some excellent suggestions are to be found in the English Language Arts, Cycle Two, Elementary 4, 5, and 6 guide, 16-2285A, as well as the various guides for Cycle One of the Secondary English Arts I-V program. These resources should be adapted to accommodate the needs, interests and abilities of these particular students.

OBJECTIVE THREE

The student will show an understanding of the types of discourse:

a. by responding to and employing the media (aural, visual, print and multi-media) related to a specific context;

b. by responding to and employing the modes of discourse related to a specific context.

EXPLANATION OF OBJECTIVE: 3 a), 3 b)

The definition of the term "discourse" as used in this and other objectives has been adapted from that of James Moffett: a single instance of discourse is any complete communication having a sender, receiver, and message bound by a purpose. A discourse therefore could be, for example, a conversation, an advertisement, a poem, a movie, or a television documentary.

Because a discourse is characterized in part by the mode which gives it form, and by the medium in which it is expressed and by which it is conveyed, it is necessary for students to understand the significant attributes of both mode and medium. Opportunities must be provided in the language arts program for students to respond to and compose in a wide variety of modes and media so that they can discern the effects of both on the production of discourse. (Secondary English Language Arts I-V program; p. 24.

RELATED CONTENT

SPECIFIC OBJECTIVE: 3 a)

The related content of this specific objective should be selected and/or developed to expose students to a wide variety of media (aural, visual, print and multi-media) and to the various modes of discourse in which communication takes place. Through participation in activities in which they employ various modes of discourse and media within specific contexts, students are encouraged to enter into the communication process in ways which are personally relevant and meaningful to them. As they experiment with different media and modes of communication, students may also be supported in their discoveries about the ways in which communication takes place, the interrelationship among the sender, the receiver and the message, and the demands which different contexts place upon all the communication elements.

Although it is artificial, therefore, to separate media from mode in relation to the communication process, the related content for Odbjective 3 a) focuses on the medium of discourse, and may be selected from among the following:

- o audio-tapes, radio
- o direct speech
- o movie
- o signs, symbols
- o books, journals, newspapers, magazines
- o television, videotapes
- o film
- o live theatre

Teaching and learning opportunities involving these various media should always take place within contexts where the reason and purpose for the communication is clear to the students. Interactions involving different media should also provide opportunities for the students to draw upon a wide range of language experiences which involve all the language arts (listening, speaking, reading and writing).

If T.I.P.-2, 3

The following types of suggested content and/or activities may include:

o Visual media may involve students in responding to and employing: advertising media; television; film; live theatre; videotapes (and videotaping equipment); slides; photography; greeting card and poster formats; charts; diagrams; floor plans. In addition, teachers may involve students in:

  - preparing and presenting slide shows for peers on various themes being studied in language arts or other subject areas;

  - preparing and presenting photo essays for peers and others on specific topics, or themes;

- designing greeting cards for specific occasions to be sent to parents, friends, siblings;

- videotaping and presenting to the class and/or to other students dramatizations of plays, of poetry, of other classroom activities (such as, for example, a debate or panel discussion);

- designing posters to promote various in-school functions, to be donated, for example, to the Students' Council;

- attending local theatre productions and/or films related to themes/topics of interest; the students may then compose a review of the particular film/play for the student newspaper;

- visiting local television studios, so that the students may view and discuss an actual television-taping.

o Aural media may be explored through participation in some of the following activities: listening to radio plays, news telecasts, interviews; recording plays, news telecasts, interviews; responding to and employing music in various contexts and for various purposes; talking and listening to direct speech for various reasons, in varied contexts.

- Print media may be explored through interactions with the following varieties of content: magazines; newspapers; books; letters; notices; print advertising; pamphlets; environmental print (such as labels, directions, etc.). Activities related to this content should emphasize opportunities for the students to respond to print media in a variety of different contexts and to compose written discourse. The following kinds of activities are suggested:

  - responding to and composing different types of advertising involving print;

  - responding to and composing various types of magazine articles;

  - responding to and composing both formal and informal letters for different purposes;

  - responding to and composing short stories, poems, essays, jokes, etc.;

  - responding to, composing and staging one-act and longer plays for a variety of audiences.

- Multi-media may be explored by combining different types of media and by encouraging students to respond to multi-media presentations, as well as to compose and to organize their own.

Suggestions which involve a multi-media approach may include some of the following content and/or activities:

- slide-sound shows;

- opportunities to compare/contrast a novel and the film or television version of same;

- combination of print and aural media, such as a recorded and print version of a poem or play;

- opportunities to present print using other media, such as: dramatizing a play, recording a script or a choral reading, etc.;

- scripting and recording or taping an interview for a particular audience;

- setting scenes, incidents or imagery to music, for presentation to the class;

- presenting a student-authored narrative using slides, music, photographs;

- preparing a television script and tape to promote a product, concept, community or school service, to a particular audience;

- preparing a news broadcast for presentation to different audiences (parents, peers, younger children).

If T.I.P.-1 or C.I.P.

Adaptations may be made to the previously suggested content (see p. 59 - 62) in order to accommodate the needs and interests of these particular students. In addition, teachers should also consider the students' experiences with media at the elementary level and may, in this instance, refer to the objectives and the related content of the Elementary Language Arts I-VI program (16-2209A) and to various elementary Sample Literature Units. In the area of visual media, for example, teachers should also consider the resources available to many students in their own homes. The knowledge students have about the television medium may be quite vast, even though they may be unable to respond critically to the medium and the information it makes accessible to them. Therefore, looking at advertising in a variety of media - including television - may allow students to grow in their understanding about the influences of the media on any single instance of discourse. When students are encouraged to employ various media for specific purposes, in situations that are relevant to them, they gain further knowledge about the communication process.

Many of these students will require repeated opportunities to explore aural, visual, print and multi-media. Content should, therefore, vary in order that the students do not lack motivation. By varying the contexts in which content is presented, teachers may encourage students to reinvest their prior knowledge and to take the necessary risks in order to learn.

Teachers may wish to consult the following guides in order to obtain additional suggestions for possible content and/or activities related to this specific objective:

Communication Arts: Print (16-3206A)
Radio (16-3206-02A)
Television (16-3206-03A)
Film (16-3206-04A)
Talking Means... (16-3206-04A)
Modifications, Adaptations, Variations (16-3234A)

SPECIFIC OBJECTIVE: 3 b)

A mode of discourse refers to the form which governs the organization and structure of discourse. Therefore, fiction, a television documentary and a conversation are all modes of discourse. Each mode has certain attributes: fiction and non-fiction, for example, have different characteristics in terms of the way each mode organizes, structures and therefore, conveys, a message. These two modes of discourse place different demands upon composers and responders, represent experience in different ways, fulfill various purposes. In order for students to extend their understanding of the communication process, they must become aware of the attributes which shape different modes of discourse. As they explore the potential of different modes of discourse to communicate ideas, experiences and knowledge in particular ways, students may develop appropriate and personally meaningful communication strategies.

Content should be presented to students within the context of activities which invite them to participate as responders and as composers, so that they are able to interact with language in many different ways. The following content may be considered:

- fiction and non-fiction;
- genres;
- tragedy, comedy, romance, satire;
- expressive, transactional and poetic functions of language (see p. 50 - 52);
- news stories, newsmagazine articles, editorials, print advertising;
- television news broadcasts, television documentaries, melodrama, human interest stories, etc;
- various types of multi-media presentations.

Teachers may also wish to consult the following guides for further resources and additional information:

- W.O.R.L.D. I (16-3237-01A)
- W.O.R.L.D. II (16-3237-02A)
- Language (163238A)
- Responding to Literature (16-3256A)
- Talking Means (16-3210A)
- Communication Arts: Print (16-3206-01A)
  Radio (16-3206-02A)
  Television (16-3206-03A)
  Film (16-3206-04A)

If T.I.P.-1 or C.I.P.

These students should have been exposed to varieties of fiction, non-fiction, literary genres and resource materials (encyclopedias, etc.) during their elementary schooling. Similarly, they may have had many experiences with language in the expressive, transactional and poetic functions. Teachers should, therefore, assess the range and depth of these similar kinds of language experiences before developing specific activities. Some students may need an opportunity to develop their abilities with poetry and the poetic function of language, whereas other students may require activities which encourage them to reinvest their prior knowledge about this particular mode of discourse within more challenging contexts. Teachers should, therefore, begin with the familiar and then proceed to more complex content and activities. As the students experiment with different modes of discourse, they should be encouraged to take the necessary risks in order to learn, in classroom environments which support the trial-and-error nature of language learning.

The following content and activities are suggested:

- Comparisons of fiction and non-fiction on similar topics, issues or themes, in order to discuss different characteristics affecting: the manner in which the message was communicated; the uses of imagery, examples, anecdotes; organizational devices; tone and mood; the effect upon the reader of each type of content.

- Viewing television documentaries, news broadcasts, commercials, soap operas, etc. in order to discover the different ways in which visual discourse is organized, communicated, presented.

- Activities which involve students in composing various modes of discourse or composing in the same mode of discourse for different purposes. For example, students should have the opportunity to compose in the expressive, transactional and poetic modes; as well, students may compose in the transactional mode in order to express opinions to a familiar audience, to make a proposal to either the Student or School Council, to explain a procedure to a younger child, to write an editorial or article for a local newspaper, etc.

- Activities which encourage students to respond to a wide variety of visual, oral and written discourse for specific purposes. For example, the students may be asked to comment upon the opinions expressed on a hotline radio show, concerning a relevant topic and/or issue. They may be encouraged to note the strengths and limitations of the oral mode of discourse, as well as the sender/receiver roles, in this context. In addition, teachers should involve students in responding to wide varieties of literary genres and modes (comedy, tragedy, etc.), as well as newspapers, magazines, film and television.

If T.I.P.-2, 3

Growth in one area of language arts will lead to growth in all other areas. Teachers should begin with modes of discourse that are familiar to these particular students, modes with which they interact confidently as responders and as composers. By working from areas of perceived strength, teachers are more successful in encouraging students to transfer their understanding about the communication process to more challenging content and activities. Teachers should therefore assess student needs and interests before introducing any particular content or developing specific activities.

In selecting material in relation to this objective, teachers may consider the following, or similar, kinds of content and activities:

- a variety of literary genres: poetry, novels, short stories, one-act and full-length plays, essays, autobiographies, etc. The teaching of each genre should involve students in activities which encourage them to recognize and respond to particular attributes, such as the organizational framework of certain genres, differences between the structure of various genres, relationship among medium, mode and message, etc.

- opportunities to compose in the expressive, transactional and poetic modes;

- o opportunities to compare and contrast different modes of discourse related to similar themes, issues, concerns;

- o opportunities to respond to the attributes of tragedy, comedy, romance communicated in different modes (visual, oral, written) of discourse.

TEACHING STRATEGIES

SPECIFIC OBJECTIVE: 3 a)

- o Process and Context

The processes which students follow as responders and as composers should be incorporated into the teaching strategies which teachers employ when presenting various media to their classes. Time should be provided - and encouraged - for students to explore their initial reactions, modify and/or confirm these reactions in relation to the responses of others and to the content itself, and to evaluate the significance of the communication for themselves. Some students may be less experienced or confident when approaching unfamiliar learning-teaching situations. Teachers should therefore attempt to place students within contexts which are relevant and meaningful to them, thereby nurturing the development of appropriate learning strategies as well as inviting interactions among the learners themselves.

Teachers may consider some of the following strategies, when developing contexts for learning which include the opportunity for students to follow an appropriate communication process:

- o Explore various approaches to encouraging the sharing of responses by:

  - teaching the uses of questioning;
  - encouraging students to compose their own questions;
  - "cueing" students to certain details which they may note as they read, view and listen;
  - helping students to note and to express contrasts, inconsistencies, problems;
  - forming pairs and small groups to share responses;
  - encouraging students to share first drafts or presentations of written work, multi-media productions, etc. with their peers and/or partners; using various rehearsal strategies such as brainstorming;

- o Provide many opportunities for the students to share and to extend their initial reactions to the various content presented;

- o Encourage the students to draw upon their previous knowledge and experiences, by organizing content into relevant themes, topics, issues;

o Involve students in employing various media to communicate for different purposes to various audiences (for example, students might record a radio play for a younger audience or prepare a poster to advertise a Student Council election or fundraising event).

Teachers may also consult the guide Elementary Modifications, Adaptations, Variations (16-2294A) for further information on learning styles, teaching strategies and approaches to adapting particular content.

o Content

Different media may require teachers to adopt various strategies, given the needs and interests of their particular students.

Some of the following strategies for selecting and presenting content may be considered:

- Visual and aural media should be previewed by teachers for: length, clarity, terminology, impact of certain visual or aural images, appropriateness and relevance;

- Teachers may develop strategies which help students to focus more clearly as viewers and as listeners, such as: reaction sheets which students compile while viewing or listening, presentation of short excerpts from longer works, discussion

about the content with the students before they read, view or listen (in order to clarify terms, contextualize information or incidents, ascertain the students' expectations and/or predictions, etc);

- Varieties of content should be organized thematically, by topics or issues;

- The significant features of particular media should be discussed and reviewed frequently (for example, an ongoing class chart may be developed);

- Within the classroom, teachers may organize listening, viewing and reading centres, where students are invited to work independently with various content;

- Books, magazines, posters, etc. related to the content and theme(s) being taught should be made available to students within the classroom learning environment;

- Teachers should encourage the students to both respond to and employ the various media on an ongoing basis, in order that they develop an ability to interact with different content.

TEACHING STRATEGIES

SPECIFIC OBJECTIVE: 3 b)

o Process and Context (T.I.P.-1, 3; C.I.P.)

The processes which students follow when responding to and composing various modes of discourse play a key role in their understanding of the effects of mode on the production of discourse. For this reason, teachers should provide many different opportunities for students to initiate and follow responding and composing processes. As these processes are individual and may differ from student to student, the terms used below to characterize elements of either process are somewhat artificial and should serve as references only. Finally, the elements of any responding and composing process should not be viewed as hierarchical: in other words, students in the role of receivers may explore, evaluate, explore again and then return to confirm or modify these responses. Teaching strategies used by individual teachers should reflect this approach to the complex aspects of the learning process, as it relates to language arts.

The contexts, or situations, in which learning takes place should be relevant, meaningful and as realistic as possible to the particular students. The purpose and the intended audience for the communication should be understood by the students. Contexts

should be varied and include a balance from among oral, written and visual discourse.

For example, teachers should encourage students to follow a process of responding to the written mode of discourse by:

- creating opportunities for students to share their initial reaction individually, in pairs, in groups;

- creating opportunities for students to modify and/or to confirm initial reactions individually, in pairs, in groups:

- creating opportunities for students to deepen the understanding of their experience by drawing connections between the attributes of this mode and the meaning it conveys to them;

- creating opportunities for students to judge the value of the discourse to themselves;

- designing specific and relevant contexts within which the students will participate in the communication process for real purposes.

o Content (T.I.P.-1, 3; C.I.P.)

The attributes of each mode of discourse, together with the media through which they are conveyed, may require teachers to adapt their strategies in various and subtle ways. The visual media and

mode of discourse, for example, place special demands upon students in the role of receivers which teachers should consider. Students may respond to this mode rather passively and encounter obstacles in interacting with this type of discourse, based on their familiarity with the medium and their preconceptions about the viewer-responder role. Therefore, one teaching strategy which may counter this tendency among students may be to involve them in employing this particular mode of discourse. In this way, students may be encouraged to recognize the purposeful and deliberate intentions which affect the organization of visual messages. Other strategies which teachers may consider include: organizing content thematically and ensuring a balance from among visual, oral and written discourse; presenting a particular mode of discourse through a comparison of different genres; encouraging the students to employ, as well as to respond to, the various modes of discourse.

OBJECTIVE FOUR

The student will show the ability to understand an oral, written, or visual discourse:

a) By following a process of responding appropriately to a specific context;
b) By responding to a specific discourse in terms of the communication process.

EXPLANATION OF THE OBJECTIVE: 4 a)

The intention of this objective is to involve the students in a process of reading, listening, and viewing that will help them to deal more effectively with a discourse in a given mode and medium. The process of responding is, in the first place, complex. This complexity is compounded by the fact that the individual expectations and experiences which the students bring to any specific text make it impossible for teaching to proceed as though everyone is approaching the discourse in the same fashion. Similarly, teachers must resist the assumption that student responses are predictable and will be the same when, in fact, all responses should be accepted and given full consideration. Thus the teacher who is aware of these complexities of the responding process and of the individuality of students' responses may use the first affective responses as an opportunity for encouraging more considered reflective (cognitive) responses.

RELATED CONTENT

SPECIFIC OBJECTIVE: 4 a)

The related content of this objective is designed to provide opportunities for the students to develop a process of responding in an appropriate manner to an oral, written or visual discourse, and to respond to that discourse in terms of the communication process. The discourse selected must address the needs and interests of the students, and provide opportunities for the students to grow and develop as receivers of messages, within specific contexts.

The responding process can be seen as a developmental and iterative process, comprising:

- Engagement/Involvement

  Opportunities should be designed in which students will be encouraged to respond to a given stimulus. The emphasis should be on initial, often emotional, subjective response.

- Modification or Confirmation of the Initial Response

  Students should move from the initial response to a further examination of the discourse which will support or refute their initial response. Thus students begin the move from emotionally motivated to intellectually founded judgments.

o Interpretation

Students will attempt to deepen the understanding of their experience by drawing connections between the elements of the discourse and the meaning it has for them. They will be involved in synthesis: drawing inferences, sketching analogies from it, and generalizing about it.

o Evaluation

Students should be encouraged to measure all their reactions, examinations and investigations and, thereby, judge the value of the piece of literature to themselves, to their world and to the larger world of oral, written and visual discourse.

Another such process of responding is P.L.O.R.E. and may be characterized as follows:

o Predicting

Students need to experience a variety of strategies to arrive at meaning; therefore they may be encouraged to make predictions about the anticipated development of a given oral, written or visual discourse. In this way they will explore the relationships between their personal input and the stimulus of the selected discourse. The context will present a meaning base for the predictions.

o Locate

Students may return naturally to the selected discourse to validate or modify their initial prediction, or they may require gentle direction from the teacher. In either case, no prediction should be dismissed until the students have sought confirmation from the discourse itself.

o Organize

The interaction of the learners with the discourse demands their skills of classifying, arranging, grouping, synthesizing; in this way they are forming judgments and drawing connections between the elements of the work and its particular meaning for them.

o Remember

The responding process is an interactive one and one that involves many different intellectual operations simultaneously. Students must develop the capacity to recall as they return frequently to their predictions and their subsequent modifications based on these predictions.

o Evaluate

Students should be encouraged to measure all their reactions, examinations and investigations and thereby to judge the value of a given discourse to themselves and to their world.

TEACHING STRATEGIES

SPECIFIC OBJECTIVE: 4 a)

The following suggestions are recommended where the teacher is using the engagement/modification/interpretation/evaluation approach to the process of responding:

o Engagement/Involvement

The initial, subjective response should not be elicited by preconceived, teacher-directed questions, but rather should be fostered by the teacher assuming the role of attentive listener and by providing the time for the response to be expressed. Teachers should be alert to the fact that they need not always be the audience but that peers (families, friends, etc.) may also be valid receivers.

o Modification/Confirmation

Students should return to the discourse to seek confirmation of their initial responses. Should students question the basis for the response of a fellow student, it will provide an opportunity for all to return to the discourse and to examine the elements of the discourse, the language, the form and the style. Students may return to the first phase to clarify or to modify their stance; in fact, they may do this several times as they examine the discourse in greater detail. If students do not naturally return to confirm their responses, it may become necessary for the teacher to guide them back. Teachers who have taught students to ask questions as

outlined in the Responding to Literature Cycle One guide (16-3256A) may find this strategy helpful here.

o Interpretation

As students attempt to synthesize by drawing inferences about the discourse, sketching analogies from it, and generalizing about it, they must have ample opportunities to participate in meaningful communication contexts.

o Evaluation

Students must have opportunities to express their judgements concerning the value of the given oral, written or visual discourse to the context of their own world.

If T.I.P.-1

Teachers should encourage students to participate in the responding process by offering them numerous opportunities to interact with different forms of real, written and visual discourse, within meaningful contexts. Their initial responses/predictions must be validated by the teacher as essential to the whole process. Selections should be drawn from written discourse (fiction, magazines, newspapers, stories and poems that other students have written, etc.), visual discourse (film, T.V., pictures, maps, etc.)

and oral discourse (recordings, radio, speeches, conversations, etc.). Students work through the responding process in a spiral fashion, so the initial content may well be drawn from some of the suggestions provided in the Sample Literature Units, level 6 guide of the Elementary Language Arts I-VI program.

In addition, opportunities should be designed which allow students:

- to speculate about the meaning of a title, imagine themselves as the main character, guess something about an illustration;
- to sort labels, choose highlights, to extract details, group preferences;
- to share opinions, evaluate results;
- to talk freely about their opinions without necessarily providing any written follow-up.

If T.I.P.-2

Teachers should encourage students to participate in the responding process by offering them numerous opportunities to interact with different forms of oral, written and visual discourse, within meaningful contexts. Content should represent a variety of different types of discourse, oral, written and visual without repeating experiences of the previous year.

Opportunities such as suggested in T.I.P.-1 are appropriate. In addition, students should be encouraged to develop their taste for more challenging discourse, by sampling a wide variety of content. A balance of oral and written responses should be encouraged by teachers as students participate in the responding process.

If T.I.P.-3

Reading, viewing and listening are developmental processes which occur over time. Teachers must provide students with frequent opportunities to respond in a variety of ways, and to share their responses.

- where blocks occur, the television and video media may well serve as evocative stimuli for learning;
- written work should be matched by an equal amount, if not a greater amount, of oral work.

If C.I.P.

All of the suggestions noted above should also be supplemented with those found in the English Language Arts, Cycle II guide for Elementary 4, 5 and 6.

EXPLANATION OF THE OBJECTIVE: 4 b)

The process of responding, via whatever pattern of response seems appropriate to the specific discourse and the students' needs, leads ultimately to the evaluation of that discourse as a communication from a sender to a receiver, bound by a purpose, and in terms of whatever elements of the communication process are deemed appropriate and relevant to it. If one accepts the premise that any given discourse is the result of an author calling upon his/her intellect, knowledge, senses and emotions to create a work, readers (viewers or listeners) respond by calling upon their own intellect, knowledge, senses and emotions to recreate that same work.

RELATED CONTENT

SPECIFIC OBJECTIVE: 4 b)

The related content of this objective recalls that of Objective One. However, in this case, the focus is mainly on the message in terms of:

- o the sender's characteristics and intent
- o the appropriateness of the medium, code, mode
- o the referent
- o the receiver's characteristics
- o the interrelationship of all the elements

Teachers naturally wish to introduce students to "great literature" wherever and whenever possible. However, they should also be

sensitive to the great impediments that exist for students who struggle with their language skills. To select materials and activities which demand knowledge outside the students' prior knowledge and experiences is to create barriers. Teachers must anticipate such obstacles and ensure they may be overcome so the students may have free access to the discourse.

TEACHING STRATEGIES

If T.I.P.-1 and 3

Students should be encouraged to place the discourse in its appropriate context by:

- o assessing the events as shaped by the time in which the author lived, his/her environment;
- o asking questions about the period and related historical events;
- o seeking biographical information;
- o evaluating the discourse in terms of its appropriateness of medium, etc.

If T.I.P.-2

These students should participate in similar activities and be

encouraged perhaps to explore:

- o other works by the same author;
- o similar events or incidents in a different setting;
- o similar events communicated in different modes and media.

If C.I.P.

Teachers may have to recall with the students the elements of the communication process by providing activities which encourage them to identify and understand the importance of such things as an author's background and purpose for writing, as related to particular modes of discourse.

OBJECTIVE FIVE

The student will show the ability to follow an appropriate process in composing an oral, written, or visual discourse:

a) **By applying appropriate rehearsal strategies to generate, clarify, and expand ideas in a specific context;**
b) **By using a medium, mode, code, and an organizational strategy appropriate to the message and its purpose in a specific context;**
c) **By eliminating envisaged barriers to communication with the intended audience in a specific context.**

EXPLANATION OF THE OBJECTIVE: 5 a)

The term "rehearsal" is used in this objective to denote all those activities that take place prior to the production of a discourse; rehearsal includes the brainstorming, the exploratory talk, and the jotting down of ideas that might occur before a discussion on an agreed-upon topic; it involves all pre-writing that a student would undertake up to, and perhaps including, the composing of a tentative first draft of a specific piece of writing. Such rehearsal is both natural and necessary to the discovery, development, and refinement of ideas within the composing process.

RELATED CONTENT

SPECIFIC OBJECTIVE: 5 a)

Since this particular objective reflects a natural process which takes place prior to the production of an oral, written or visual

discourse, content and materials should be selected which reflect the interests of the students. The strategies include:

- o brainstorming
- o exploratory talk
- o diary and journal keeping
- o dramatic improvisation
- o the formulation of questions to ask oneself about one's ideas
- o inductive and deductive reasoning
- o extrapolation and prediction

TEACHING STRATEGIES

SPECIFIC OBJECTIVE: 5 a)

The language of spoken, written or visual discourse allows us to convert our thoughts and feelings into a mode of communication that can be shared by others. As our knowledge and understandings develop and become more complex, so too our need for language skills increases. Particular students may require more frequent opportunities to participate in language experience activities in order to expand their growth and understanding of the composing process. The strategies which are suggested here serve three (3) purposes:

- to encourage students to generate ideas;
- to develop the students' abilities to clarify ideas;
- to develop the students' abilities to expand ideas;

However artificial these distinctions may be, they serve to allow the

teacher to focus more successfully on particular aspects of the composing process. In addition, the particular strategies which relate to each of these three (3) purposes should not be taught in isolation and should occur within contexts which are meaningful to the students. To encourage positive attitudes, teachers should endeavour to provide the students with an "active" model themselves, by writing with their students whenever possible.

If T.I.P.-1

Generate ideas through:

- o brainstorming activities in various contexts, e.g. brainstorm ways of convincing a terrified six-year-old to jump off a diving board;
- o talking, e.g. divide into groups to develop the menu for a Hallowe'en party.

Clarify ideas:

- o by keeping a journal over a period of time in which comments and ideas are entered;
- o through question-creation activities dealing with a television show seen recently;
- o by formulating initial ideas, main ideas, hypotheses, etc.

Expand ideas by:

- o sharing a common problem with a friend for possible solutions;
- o considering several alternatives for actions;
- o listing problem vocabulary and seeking definitions, using various strategies.

If T.I.P.-2

Generate ideas by:

- o writing S.W.I.S.H. regularly (silent writing for a fixed period);
- o predicting in the context of reading or viewing;
- o adapting suggestions for T.I.P.-1.

Clarify ideas:

- o through extrapolation from one context to another;
- o by sharing orally;
- o by classifying events;
- o by adapting suggestions for T.I.P.-1.

Expand ideas by:

- o writing stories to accompany a slide show (or pictures);
- o brainstorming debate topics;
- o generalizing about common attributes.

If T.I.P.-3

Generate ideas by:

- o brainstorming ways to change cafeteria food, for example;
- o talking over alternatives to ending stories;
- o adapting the previous strategies suggested for T.I.P.-1, 2.

Clarify ideas by:

- o questioning;
- o collating facts into lists;
- o adapting the previous strategies suggested for T.I.P.-1, 2.

Expand ideas by:

- o composing improvisations (once students know each other);
- o guessing from given facts and predicting;
- o researching further information;
- o adapting the previous strategies suggested for T.I.P.-1, 2.

If C.I.P.

All the previous strategies apply, although teachers may have to develop a greater number of similar kinds of activities.

EXPLANATION OF THE OBJECTIVE: 5 b)

Every discourse is composed by someone, about something, and for someone; therefore, it is important that students compose with specific contexts firmly in mind. Even in the rehearsal stages, it is well to begin considering the medium, mode, and organizational strategies appropriate to the message being formulated, as well as the code most appropriate to the message and the intended audience.

RELATED CONTENT

SPECIFIC OBJECTIVE: 5 b)

Materials and content should be selected which accommodate the students' knowledge and experiences. Although teachers may also wish to refer to Objectives One, Two and Three of the Secondary Language Arts I-V program, the following organizational strategies will be the focus here:

- o classification
- o sequencing
- o comparison and contrast
- o induction and deduction
- o cause and effect patterns

It is well to remember that students learn about language by using it within meaningful contexts. Through activities which encourage participation in various contexts, students will develop effective communication strategies which will in turn influence their understanding of the communication process.

TEACHING STRATEGIES

SPECIFIC OBJECTIVE: 5 b)

If T.I.P.-1

Teachers should provide a context which demands organizational strategies; for example, in the context of writing a cookbook for teenagers, students may be asked to make many decisions about the organization of information and format, including some of the following:

- order for listing the ingredients in a given recipe;
- order for inclusion of recipes in the book;
- selection criteria for inclusion or exclusion;
- creation of a table of contents, appendices, index, etc.

If T.I.P.-2

Where problems have occurred, teachers may prefer to focus on a task which is less complex, e.g. the preparation of an invitation. This task will require:

- the exploration of an appropriate receiver, as well as the receiver's characteristics;
- decision-making concerning the occasion (purpose);
- selecting the appropriate medium, mode and code (message).

The use of oral responses should be encouraged throughout these activities as a means of students' gaining immediate feedback to their suggestions and ideas. The teacher need not always provide the source of confirmation; the students need to build a sense of confidence in the worth of each other, as they work together in pairs or groups.

If T.I.P.-3

Students who have experienced difficulties in the elementary years may need many activities which allow them to explore various strategies in detail, within changing contexts. These suggestions are not presented in any particular sequence and may be taught in any order:

o classification activities, e.g. the collection and selection of pictures to illustrate the events of a story and to reproduce the events in their proper order;

o sequencing activities, e.g. time lines, photo essays, etc.;

o comparison activities, e.g. making notes on equipment common to all the labs in the school, comparing fiction and non-fiction related to a specific topic and/or theme, etc.

If C.I.P.

These students should be given the opportunity to compose a variety of discourse - oral, written and visual - for many different audiences, employing various modes and media. Initially, their lack of confidence may complicate their efforts, as well as the strategies they may employ when interacting with their peers, and with others. Gradually, they should be encouraged to compose for a wider audience, perhaps younger children, another class, or perhaps another trusted adult within the school. Appropriate organizational strategies should be shared and demonstrated within specific contexts, contexts where the reason, purpose and audience for the communication is clear to the student.

EXPLANATION OF THE OBJECTIVE: 5 c)

Composing oral, visual and written discourse is most successful when it occurs in meaningful contexts for some purpose, in some situation and for some audience. The closer that audience is as in a conversation, for example, the more flexible and immediate the discourse may become. Feedback provided by an immediate audience

will encourage ongoing adjustments to the message, in terms of the selected medium, mode and code. The student may, in fact, be involved in a kind of rehearsal strategy with the audience present. However, the more distant the audience, the more crucial it becomes for the student to make careful decisions about the choice of medium, mode and code, as well as to employ the appropriate strategies to eliminate envisaged barriers to communication.

RELATED CONTENT

SPECIFIC OBJECTIVE: 5 c)

Teachers should design composing activities which encourage risk-taking. The students should be encouraged to view errors as a natural part of the learning process and should be supported in the development of appropriate problem-solving strategies. When they perceive composing activities as meaningful, students will value their own efforts and will come to value the opportunity to prepare several drafts, as part of the revision/ editing process, as a stragegy which helps them to clarify their own thoughts, ideas and feelings. Some of the means of eliminating envisaged barriers to effective communication are:

- o the employment of a code, style, dialect, usage convention appropriate to the audience;
- o the preparation of several drafts;
- o revision, restating, editing;
- o the removal of surface errors;
- o the checking of legibility, gestures, facial expression.

TEACHING STRATEGIES

SPECIFIC OBJECTIVE: 5 c)

If T.I.P.-1

Teaching materials and content must have relevance to the students. Where they feel they have a vested interest in oral, written or visual modes of communication, they will welcome the opportunity to refine their work. Strategies to encourage:

- o the employment of appropriate details may include: asking the students to draft a petition concerning late buses for the principal, and then for their classmates;
- o the preparation of several drafts may include: establishing writing partners, sharing approaches to providing feedback to a partner, etc.;
- o seeking and responding to feedback, may include: involving students in communicating for real purposes to a familiar audience, such as their peers.

If T.I.P.-2

Strategies for these students might include the following

suggestions:

- o to encourage the checking of legibility, clarity, etc., teachers may consider: asking students to read their rough drafts aloud to a writing partner;

- o to encourage students to compose several drafts, teachers may consider: sharing strategies for revising, restating and editing in whole class or small group settings.

If T.I.P.-3

Strategies to eliminate barriers may include the following activities:

- o to encourage the use of appropriate language for a given audience teachers may consider asking the students to rewrite a favourite story for younger children;

- o to encourage students to seek and respond to feedback teachers may consider: miming, role-playing, improvisations, displays of students' projects, etc.;

- o adaptations of those strategies suggested for T.I.P.-1, 2.

If C.I.P.

Teaching strategies which will encourage the active participation of the students in the process of eliminating envisaged barriers to communication may include: group problem-solving tasks, individual and peer conferencing related to various tasks, role modelling (peers, teacher-student) of peer conferencing techniques, composing a rough draft of a class story, reviewing the editing and revising techniques employed by authors, journalists, etc. Helpful suggestions may also be found in the English Language Arts, Cycle Two guide for Elementary 4, 5, and 6.

OBJECTIVE SIX

The student will show the ability to develop his/her own viewpoint through participation in the communication process:

a) By assuming an individual voice in all communications;
b) By responding, in a specific context, to communications of others in an individual way;
c) By accommodating the responses of others in the confirming or reshaping of his/her own expression and response in a specific communication context.

EXPLANATION OF THE OBJECTIVE: 6 a), 6 b), 6 c)

The opportunities for interaction provided by participation in the communication process in a variety of specific contexts should lead to the development of not only students' abilities but also their attitudes about the value of their own expression and responses, which, confirmed and reshaped as a result of interaction with others, will become individual viewpoints.

It is important that individual teachers provide an atmosphere within their classrooms in which students can express themselves openly and with confidence while at the same time giving credence to what others express. It is equally important that such opportunities for expression and interaction encourage students to work out their thoughts and feelings about what they are attempting to comprehend. (Secondary English Language Arts I-V program; p. 30).

RELATED CONTENT

SPECIFIC OBJECTIVE: 6 a)

The related content of this specific objective is designed and/or selected to provide opportunities for individual students to develop:

- o clarity of expression;
- o openness of expression;
- o confidence in expression.

The related content developed and/or selected which, together with the context designed, allows students the opportunity to address this specific objective should always promote integrated language experiences, presented within a context, or situation which is relevant, purposeful and as realistic as possible. The particular content selected should always accommodate the needs and interests of the students for whom it is intended. Therefore, the following suggestions should be viewed as samples only of possible content and/or activities which may be considered.

If T.I.P.-1

- o Opportunities which focus on the communication of individual thoughts, ideas, feelings might include some of the following: diaries, journals, personal letters, notes, explaining a process

to a specified audience; expressing personal needs in a variety of situations; miming; role-playing; talking extemporaneously on a variety of topics; sharing opinions and/or concerns with partners, small groups, the whole class; receiving and providing feedback; learning to formulate appropriate questions for a variety of purposes (for example: to clarify information, to understand in greater detail, to express agreement or disagreement, etc.).

If T.I.P.-2

o Opportunities which focus on the communication of individual thoughts, feelings and ideas might include: sharing opinions; formulating questions; conducting interviews; participating in debates in a variety of roles (participant, observer); following and giving directions for a variety of purposes; explaining reasons for a particular point-of-view; making decisions related to specific tasks/activities; diaries, journals; personal letters; notes; participating in pairs, small group and whole class discussions; writing activities; problem-solving tasks; etc.

If T.I.P.-3

o Opportunities which focus on the communication of individual thoughts, ideas and feelings might include several suggested for T.I.P.-1 and T.I.P.-2 (above) and should be repeated frequently,

in different contexts throughout the year.

If C.I.P.

- Opportunities which focus on the communication of individual thoughts, ideas, feelings might include all of the suggestions for students in T.I.P.-3 provided above. Teachers should also refer to the Related Content of Objectives Two and Four of the Elementary Language Arts I-VI program (16-2209A) for additional suggestions.

RELATED CONTENT

SPECIFIC OBJECTIVE: 6 b)

The related content of this specific objective is designed and/or selected to provide opportunities for individual students to:

- identify their feelings about a given communication;
- formulate and express their observations and opinions concerning the pertinence of a given communication.

The content developed and/or selected related to this specific objective should be presented in a context, or situation, which is meaningful and relevant to the particular students for whom it is intended. Students should also have the opportunity to respond to a

variety of media (oral, visual, print) and a variety of modes (expressive, transactional, poetic). The particular content selected, therefore, should ensure a balance from among all the media and all the modes. The following suggestions of possible content and/or activities which teachers may consider, given their particular students, have been developed with this balance in mind.

If T.I.P.-1

- Debates, interviews, panel discussions related to relevant issues, topics or themes.

- Opportunities to respond to newspaper articles, radio telecasts, films, student writing, advertising, fiction, non-fiction, etc..

- Opportunities to relate personal experiences to the experiences of others: for example, the students may be asked to compare a fictional character's solution to a particular problem to a similar problem arising from their personal experiences.

- Reader's theatre, miming, role-playing activities developed within specific contexts. For example: students may be asked to role-play a particular parent-child conflict. Once their improvisation is over, the whole class may contribute their individual responses as to the realism and relevance of the feelings communicated by the parent, as well as the child.

- Following printed directions, of varying length and complexity, for various purposes.

- Expressing the effectiveness of a message communicated visually, orally, in print.

Teachers should also refer to the Elementary Language Arts I-VI program (16-2209A) and the accompanying Sample Literature Units, as well as the Cycle Two Guide (16-2285A) for further suggestions.

If T.I.P.-2

- A selection of the content/activities suggested for students in T.I.P.-1 may be adapted to the needs of this group.

In addition, the following content and/or activities may be considered:

- Opportunities to compare/contrast personal responses to oral, visual and print media on a similar theme or topic. For example: students may be asked to compare their responses to a short story they have read and then viewed or heard; students may also be asked to share their responses to a novel, film and radio play on a similar theme.

- Opportunities to explore personal responses to a variety of modes might include: comparing a television news item and a first-hand

account of a particular event; responding to an editorial by letter in order to express an individual opinion; writing a review of a popular movie or magazine; responding to various literature in order to express and explain a personal viewpoint, etc.

- Opportunities to develop increasingly appropriate and perceptive responses to various modes and media by referring to the pertinent details of the particular communication. For example, the students may be asked to give evidence from the particular work viewed, heard or read which most influenced their individual responses.

If T.I.P.-3

Opportunities which focus on the identification and formulation of personal responses might include several of the activities suggested for T.I.P.-1, 2 and should be repeated frequently, within different and increasingly complex contexts and involving a balance from among all the media and all the modes of discourse.

If C.I.P.

- Opportunities which focus on the identification and formulation of personal responses might include several of the suggestions for students in T.I.P.-1, 3 provided above. Teachers should also

refer to the Related Content of the various objectives of the Elementary Language Arts I-VI program (16-2209A) for further suggestions.

RELATED CONTENT

SPECIFIC OBJECTIVE: 6 c)

The related content of this specific objective is designed and/or selected to provide opportunities for individual students to accommodate the responses of others in the re-shaping of their own ideas, reactions, opinions. Some of the means of accommodating the responses of others in the context of formulating a personal response include:

- o listening to, reading and viewing carefully the response of others to a given communication;

- o comparing his/her own responses to a given communication with that of others;

- o determining the validity of his/her own expression and response in the light of other responses.

The particular content and/or activities related to this objective should, therefore, place students in situations which will encourage them to compare, contrast, consider and question the relevance and pertinence of others' responses. Only by considering a given communication in the light of its effect upon various audiences can students develop an individual viewpoint which accommodates all the

elements of the communication process.

If T.I.P.-1

- Opportunities which focus on: exploring ideas and feelings through talk (for example, in responding to a film, literary work, the statement of an opinion, etc.); sharing writing with peers and others; revising, proofreading; participating in group discussions for a variety of reasons (to arrive at consensus, to make decisions, to formulate group questions, etc.); reading to entertain, inform or persuade; accommodating various audiences for specific purposes (reporting to the class, giving instructions, retelling a story, role-playing, etc.).

- Activities in which students identify the pertinent details of others' responses to a particular communication and compare these responses to their own. (For example, the students may be asked to identify a fictional character's reaction to a particular event or incident and then compare this response to their own. The character may be one portrayed in either the print or visual media and the students might also be asked not only to compare different responses with their peers but also to judge which responses seemed most practical, realistic, humane, etc.).

- Students may also be asked to play different roles in group activities and to observe, for example, the behaviours of individual members in their group, the manner in which decisions were reached and disagreements were resolved, etc.

- Activities in which students are encouraged to formulate and reformulate ideas to accommodate the views of others. For example, the students may be asked to compose their initial responses to a particular discourse, then to share these responses with a partner and after discussion, to compose an oral or written response.

If T.I.P.-2

A selection of the content/activities suggested for T.I.P.-1 students may be adapted to the needs of this group.

In addition:

- Activities in which students compare and contrast the viewpoints expressed in different or similar modes of discourse on the same theme.

- Activities in which students identify the motivation, conflicts, personality traits of different characters which influenced their behaviour/responses. For example, the students may be asked to explain a character's conflict at a particular point in a story and to suggest or predict strategies which the character might consider to solve his/her problem.

- Debates, interviews, panel discussions.

- o Activities which encourage students to employ various media, within particular contexts. For example, the students may record a sound track to a particular section of a play or movie, or develop a slide show which portrays the environment of a story, etc. These projects may then be presented to the whole class.

If T.I.P.-3

Content/activities suggested for T.I.P.-1, 2 students may be adapted to the needs of this group. Students should be placed in increasingly challenging contexts, and should interact with increasingly sophisticated content, as their communication strategies grow. They should be encouraged to participate in activities which involve pairs, groups and the whole class.

If C.I.P.

Content/activities should be adapted from some of the suggestions made for T.I.P.-1, 3 students. Success should be ensured by allowing these students to address this objective in many different, relevant contexts, while interacting with varied content. Teachers should also refer to the Related Content of the objectives of the Elementary Language Arts I-VI program.

TEACHING STRATEGIES (T.I.P.-1, 3; C.I.P.)

SPECIFIC OBJECTIVES: 6 a), 6 b), 6 c)

Strategies which teachers employ should always support the student-learner, while encouraging students to take responsibility for the direction their own learning takes. In the context of Objective Six, strategies used by teachers should consider the learning environment, the content/task(s) and the particular students involved. For example, the classroom learning environment must encourage risk-taking if students are to develop the desire and the confidence to express individual viewpoints. Similarly, teachers should encourage the sharing of personal responses whenever the occasion is appropriate to do so, if their students are to develop a clarity and openness of expression. The following suggested strategies are provided as a means of helping teachers to accommodate the needs and interests of their individual students.

o Process and Context

- Teachers should develop contexts which are relevant, purposeful and as realistic as possible.

- Teachers should encourage student responses by varying their approaches, to include: small groups, pairs, whole class. (Teachers may wish for example, to model, with another student, the process of peer editing of student writing throughout the year, focussing on specific elements each time).

- Teachers should provide many opportunities for students to share their individual responses, notably, journals for a

variety of purposes, such as: a reader's log; whole class discussion; conferences or interviews with individual students; writing partners; small group interactions for various purposes.

- Desks and chairs may be arranged for students to sit in pairs or in small groups. This may be a practical strategy for those students who are not yet ready to share their responses with the whole class. Teachers may also consider working from pairs to small group configurations, as a means of initiating whole class interactions.

- Teachers might help students to prepare for activities in which they will be asked to share individual responses by employing: rehearsal strategies; brainstorming strategies; by providing verbal and visual "cues" before presenting a film, literary work, etc.; by balancing verbal with visual instructions (to accommodate individual learning styles); by inviting questions to clarify instructions or directions; etc.

- Teachers should consider factors involving time by: allowing students enough time to consider their initial responses; recalling students to the activity should their attention wane; providing enough time for students to complete a given activity; encouraging students to ask questions; etc.

- Teachers should vary the contexts in which students are placed, while maintaining those aspects of previous contexts where students have experienced success. For example, the students may be asked to discuss the differences between a television interview and a short story they have previously read, on a

similar theme. In comparing the impact of the two (2) on a typical teenage audience, for example, the students should be encouraged to reinvest their previous knowledge and/or experiences.

- Teachers should encourage students to follow a process when composing or responding: to share their initial reactions; to work with a partner or in a small group to seek feedback; to accommodate this feedback when expressing their own viewpoints.

o Content

- Teachers might teach the uses of questioning and encourage students to compose, respond and to ask their own questions. (See Responding to Literature, #16-3256A).

- Opportunities which encourage the growth and development of individual viewpoints should include activities involving pairs and small groups. Pairs and groups may be involved in responding to various content, in providing various forms of feedback, in developing pair/group projects and in organizing and executing these projects, in preparing group presentations, etc.

- In order to enhance students' self-expression and to encourage them to develop strategies to accommodate the viewpoints of others, teachers may consider simulations (in which students may role-play other characters or different social roles), debates, panel discussions, peer conferencing, etc.

- Teachers may consider brainstorming, both as a means of encouraging students to express initial thoughts and ideas, as well as a rehearsal strategy before viewing/listening/reading/writing.

- Teachers should develop follow-up activities, which encourage students to synthesize and to evaluate prior experiences, responses, etc., and which take place at the conclusion of units taught throughout the year, as well as following any individual activity.

- Teachers may develop group activities which include group recorders, as well as fishbowl participants (those who monitor and report upon the processes or dynamics of a specific group), thus allowing students to learn by observing their peers.

EVALUATION

Evaluation in the language arts is ongoing and concerned with the student's development in the language arts. As both the Elementary Language Arts I-VI program and the Secondary English Language Arts I-V program promote an integrated approach to the teaching of the language arts, evaluation instruments should reflect this fundamental principle. Together with all the other concerns reflected in the teacher's evaluation of an individual student's growth and development must be an appreciation of a whole language approach to assessment. No two students will develop in the same way or at the same rate. Therefore, evaluation criteria should also reflect this principle of developmental growth. Accordingly, certain underlying

convictions regarding evaluation provide the focus for evaluation procedures and/or activities.

- Evaluation must take place in contexts that closely approximate a real situation demanding communication.
- The evaluation procedures must be familiar to students.
- The criteria for evaluation of students' results should be familiar and understood by the students.
- Evaluation should be comprehensive; it should examine growth in all the language arts.
- Evaluation is an ongoing process and should result in a balance between both the formative and the summative.

When developing specific activities for the purpose of evaluation, teachers might ask the following questions:

- What is my role in the activity?
- What do I want my students to do?

- What performance am I expecting from my students?
- How can I measure their performance?
- What are the possible outcomes and what do they signify?
- What will I do depending on the outcomes?

The various guides accompanying the Secondary English Language Arts I-V program provide samples of peer, self and teacher formative evaluation instruments. Teachers may wish to refer to these guides for additional resources. As well, the following documents are available to teachers: Guide for Evaluation in the Classroom, English Language Arts, Secondary (16-7221A-01); Formula For Aiding Pupils With Difficulties: Balanced Assessment Profile and Plans of Action (16-7517A-01).

IN CONCLUSION

The Secondary English Language Arts I-V program promotes an integrated approach to the teaching of the language arts. Students should therefore be involved in integrated language activities in order to develop to their fullest potential as communicators.

Several guides, available to all Cycle One English Language Arts teachers, may also be helpful in providing additional resources, together with possible strategies for adapting the content and activities to better respond to students with special needs. The following documents are suggested:

The Secondary English Language Arts I-V Program		(16-3236A)
Language		(16-3238A)
Responding to Literature		(16-3256A)
W.O.R.L.D. I		(16-3237-01A)
Writing I		(16-3204-01A)
Writing II		(16-3204-02A)
W.O.R.L.D. II		(16-3237-02A)
T.I.P.S.		(16-3207A)
Talking Means		(16-3210A)
Modifications, Adaptations, Variations		(16-3234A)
Communication Arts:	Print	(16-3206-01A)
	Radio	(16-3206-02A)
	Television	(16-3206-03A)
	Film	(16-3206-04A)
A Selected Bibliography		(16-3257A)

In addition, teachers may wish to refer to the Elementary English Language Arts I-VI program (16-2209A) and the following guides:

Elementary Language Arts		
Modifications, Adaptations and Variations		(16-2294A)
Sample Literature Units:	Level 6 Guide One	(16-2291A)
	Level 6 Guide Two	(16-2292A)
Elementary Cycle Two Guide		(16-2285A)

PART III

Guide

For

Animators

Of

IPL Workshops

OVERVIEW OF THE WORKSHOP

INTRODUCTION

PREPARATORY WORK

- Objective of the Guide
- Anticipated Audience
- Objective of the Participants' Packages
- Outline of the Program

MATERIALS REQUIRED

PROGRAM

1. Motivation and the IPL Student
   - philosophy as foundation for action
   - communication with the students
   - building a sense of power

2. The Demands on the IPL Teacher: Strategies of Response
   - within the classroom
   - within the school
   - within the school board

3. Integration of Resources
   - adapting Elementary 6 resources
   - adapting Secondary, Cycle One resources

4. Resource Management
   - preparation of study modules
   - honoring teaching/learning/evaluating

EVALUATION OF WORKSHOP

INTRODUCTION

This guide has been prepared to assist animators as they help practising classroom teachers who are working with students enrolled in Individual Paths for Learning classes. The suggestions contained in the following pages are targeted for Secondary, Cycle One teachers of English Language Arts.

The guide contains:

a. background notes to assist in the presentation;
b. several packages of worksheets which enhance the theories and help to lead the participants through learning stages themselves.

PREPARATORY WORK

Objective of the Guide for Animators

The purpose of the guide is to provide some guidance to personnel working in the field with teachers who are preparing to meet the needs of students in Individualized Paths for Learning (IPL) classes. The guide is in no way prescriptive; rather it provides alternatives to teachers.

Anticipated Audience

Ultimately the liaison forged between the student and the teacher

provides an environment of trust within which learning can take place. Therefore, it is the teacher who has the responsibility for what takes place in the classroom for s/he is the one who best comes to know the students and their needs. The role of the support personnel - school administrators, consultants, experts available from the school boards, and resource persons from the MEQ - is to provide assistance and information whenever possible to facilitate the teacher's work with the students.

Objective of the Participant's Packages

In general, all materials provided to the participants are intended to give concrete examples to support the more complex concepts on which the program for English Language Arts is based.

In particular, the materials will:

- explore the "enriching" nature of the IPL option;
- explore the general characteristics of the students anticipated as candidates for such options;
- assess the actual situations within which the participants are working;
- assess the required support services available and/or needed;
- refer to the curriculum materials already available through the MEQ;
- study adaptation possibilities using a particular model;
- integrate teaching/learning/evaluating.

Materials Required

The animator should select his/her own personal method of delivery. The following items may prove useful:

- o chalk and chalkboard
- o tear-off writing sheets
- o overhead projector
- o sufficient number of Participant's Packages
- o documents:

1. Secondary English Language Arts I-V Program
   16-3236A

2. Elementary Language Arts
   Sample Literature Units Level 6
   Mystery, Animals, Fantasy and the Supernatural, Myth
   16-2292A

3. Responding to Literature
   Cycle One
   16-3256A

4. Modifications, Adaptations, Variations
   Cycles One and Two
   16-3234A

ORGANIZATIONAL PLAN

MOTIVATION AND THE IPL STUDENT

- philosophy as foundation for action
- communication with the students 2 hours

THE DEMANDS ON THE IPL TEACHER: STRATEGIES OF RESPONSE

- within the classroom
- within the school
- within the school board 2 hours

INTEGRATION OF RESOURCES

- adapting Elementary 6 resources
- adapting Secondary, Cycle One resources 2 hours

RESOURCE MANAGEMENT

- preparation of study modules
- honoring teaching/learning/evaluating 2 hours

EVALUATION OF WORKSHOP

MOTIVATION AND THE IPL STUDENT

Starting with a focussing activity, this section will show that people are able to communicate about something they have done personally.

To show that people will share when they feel secure and should not be pressed when reluctant to do so.

To show that even "nonsense" activities can lead to positive responses.

Participants will also explore the characteristics of students with learning difficulties.

e.g. they learn, but not necessarily what is desirable
e.g. they disrupt to avoid the guilt of not knowing
e.g. they are experienced in failure
e.g. . . . . .

Activity 1.1

- Encourage participants to complete the drawing on page 133, then share and discuss results.

- Answer questionnaire on page 135.

Activity 1.2

Share information on the "affective domain" as described by Bloom. Try to tie to the concept that giving these students "power" over their environment, themselves and their futures will enhance their self-concept.

Activity 1.3

This activity will extend the imagination of the participants.

Activity 1.4

Students in IPL classes tend to be insecure and loners. This activity demonstrates the value of partners, and illustrates the objective of collaborative learning as endorsed by the MEQ Program.

Activity 1.5

This activity can be used in the context of other instructional goals. It may also be used by the teacher in the design of other instructional materials.

1.1 FOCUSSING ACTIVITY

1.1 Continued

1. What does it look like to you?

_____

2. Beginning with the lines provided, see what kind of an object you can draw. Use as many additional lines as you would like.

3. Use the space below to jot down ideas about your drawing. If you have created an original animal or plant, describe it and what makes it special. If you have created a machine, explain how it works.

_____

_____

_____

_____

4. How valuable is your imagination?

_____

5. Do you think it is as valuable as your sense of humour?

_____

6. What activity requires more of your imagination than anything else you do?

_____

1.2 YOU, THE MAGICIAN

1. Sometimes, when things aren't going the way we'd like them to go, it seems to some of us that it would be mighty handy if we could change the world. In this exercise, you'll be given an opportunity to imagine that you can change things they way you'd like them to be. If you had magic powers, what things would you change?

   a) What would you make electric so that it would be cleaner?

   _____

   b) What would you make faster so that it would last longer?

   _____

   c) What would you make edible so it would be more satisfying?

   _____

   d) What would you make longer so that it would be stronger?

   _____

e) What would you make slower so that it would be more successful?

_____

f) What would you make hotter so that it would be more economical?

_____

g) What would you make more flexible so that it would be more amusing?

_____

h) What would you make fragrant so that it would be more exciting?

_____

i) What would you make fuzzier so that it would be more soothing?

_____

j) What would you make colder so that it would be more appetizing?

_____

2. Have you particularly wanted to change some situations in your life lately? What are they?

_____

_____

3. There are many things, of course, which we can change without calling upon mysterious powers. Why don't you write a sentence or two about something which you believe can and should be changed?

_____

_____

_____

_____

_____

_____

4. Many people believe that everything in life changes; that is, nothing remains exactly the same. Why do they say this?

_____

_____

_____

5. What are the major reasons for the process of change in animate and inanimate matter?

6. Select just one custom, institution, object, person, process, or ceremony, and try to imagine what would happen if it did not change but everything else did.

1.3 A MIXED-UP WORLD

1. In this exercise, you are asked to imagine the changes which would take place if the characteristics of certain things were changed. Write down all the consequences of each change that you can think of.

   a) What would happen if lions were the size of cocker spaniels?

   b) What would happen to someone if he had invisible false teeth?

   c) What would happen if pigs had wings?

2. What do you do when something doesn't behave the way you expect it to behave?

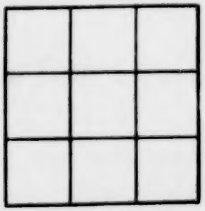
---

3. When we stop to think about it, we realize that it is the unexpected which makes jokes funny and mysteries interesting. Do you have a joke or a mini-mystery to share?

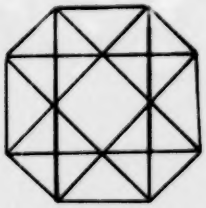
1.4 FIGURE IT OUT

Alone or in a group

1. There is a structure in everything we see, but usually we do not look very deeply into the nature of the shapes which appear before us. In this exercise you are asked to look carefully at three geometric figures. Before answering the questions below the figures, look at them closely.

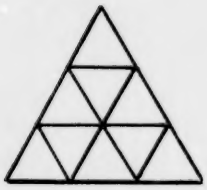


How many squares can you find in this figure?
How many rectangles can you find?



How many triangles can you find in the figure above?

1.4 Continued



How many triangles do you see in this third figure?

An experiment for you to try when you leave here.

It has been said that we are unaware of most of what can be seen around us. The theory is that we don't really bother to observe and therefore we miss a great deal of what our eyes can tell us. Before we meet again, try to observe whatever you ordinarily look at, but look at it as if you were seeing the object, person, or animal for the first time. Then record on this page everything that had gone unnoticed before. Some of the things you might be looking at are listed below. They are there to "jump start" your observations.

What was "new" about:

your front door?
your wife/husband/whoever?
your car?

1.4 Continued

your watch?
the street lights?
the frames on the pictures on your walls?
your television set?
etc.

1.5 THE POWER OF SILENCE

1. Have you ever wished that someone would stop talking, but since you didn't want to be impolite you didn't say so? What if we had the power to "turn somebody off" as we would turn off our radio or television set? What if we could make people stop talking, as a hypnotist might, by merely clapping our hands? Would this solve any of our problems? Or would it create more? In the space below, you are to explore the consequences of people having the power of clapping their hands when they wish someone would stop talking.

2. Did you believe the old taunt "Sticks and stones may break my bones, but names will never hurt me"? Just how powerful is the spoken word?

_____

3. Why do some people talk all the time?

_____

4. Is it better to be talkative or rather quiet?

_____

THE DEMANDS ON THE IPL TEACHER:

STRATEGIES OF RESPONSE

The animator should introduce the nature of the diversity of individual situations as represented by the participants.

Initially, participants should complete the assessment questionnaires 2.1, 2.2 and 2.3 alone.

Then, participants should share in groups the information they have entered.

Finally, the animator should convene a general sharing of the information so that participants receive the full benefit of the potential resources available to them and their students.

2.1 ASSESS YOURSELF

Please read the following questions and evaluate your responses using the codes listed below.

1. Strongly agree
2. Agree
3. Disagree
4. Strongly disagree

A. Teacher assignment

1. Teachers should volunteer to teach these classes.	1 2 3 4
2. Teachers should be assigned to teach these classes only after consultation.	1 2 3 4
3. Teachers should be assigned by the competent authority to teach these classes.	1 2 3 4
4. Teachers should have these classes as part only of their total teaching load.	1 2 3 4
5. Teachers of these classes should have a different classification than those of regular classes.	1 2 3 4

B. Program

6. To teach the material for IPL students, you have to adapt the terminal objectives of the MEQ program.	1 2 3 4

2.1 Continued

7. When adapting, most time should be spent on
   ...the objectives 1 2 3 4
   ...the means to attain them 1 2 3 4
   ...evaluation tools 1 2 3 4
   ...enrichment activities 1 2 3 4
8. Yearly planning doesn't apply to IPL classes; only short term goals are relevant. 1 2 3 4
9. Planning step-by-step takes away from spontaneity in the classroom. 1 2 3 4

C. Responsibilities

10. It is the school board's job, not that of the individual teachers, to do yearly planning. 1 2 3 4
11. Yearly planning allows for program evaluation at key times in the year. 1 2 3 4
12. Planning is simply the division of the objectives of the program into manageable clusters. 1 2 3 4

D. Opinion

To what extent do you believe that:

2.1 Continued

	To a great extent	To some extent	Not at all	No idea
13. IPL students should be grouped in separate classes?	1	2	3	4
14. IPL students should have a different discipline code?	1	2	3	4
15. Administrators should involve themselves in classroom management?	1	2	3	4

2.2 ASSESS YOUR SITUATION

In order to understand the organizational model(s) in place in your school, please read and answer the following questions.

Question 1

What type of Path is being offered?
What students reintegrate at some point in their progression?
Will students remain in a contained situation throughout the high school period?
.....

Question 2

Is it foreseen that students will reintegrate with the regular classes in Secondary 2 or 3?
Is it anticipated that they will require three (3) years to complete Secondary 1 and 2?
.....

Question 3

Do students integrate in classes other than English for a portion of their day?
Are they in a special class for the whole day?
.....

2.2 Continued

Question 4

How are their timetables planned?

Are some courses given the concentration of time each semester?

Is there extra time available?

What do they lose when compared to regular students?

.....

Question 5

Is there a coordinator for the IPL students?

What professional help, beyond the classroom teacher, is available?

....

Your assessment of your school's needs:

_____

_____

_____

_____

2.3 ASSESS YOUR STUDENTS

By what kind of instrument(s) were your students classified and placed in an IPL class?

- a commercially available standardized test
  (Specify _____)

- a test designed by the school board

- a written report on each student
  (Specify _____)

- an assessment by a psychologist or testing specialist

- a descriptive statement
  (By whom _____)

- previous school marks

- other
  (Specify _____)

Would you say that -

Your students are one to two years below expectations, and are at present working at the Cycle One Elementary level?

Your students are one to two years below expectations, and are at present working at the Cycle Two Elementary level?

And that -

Your students have been accurately placed for the greatest possibility of success for them?

INTEGRATION OF RESOURCES

At this point in the workshop, teachers will be directed to the Elementary Language Arts Sample Literature Units, Level 6 (16-2292A).

Using the Secondary English Language Arts I-V program as the starting point, animators should focus on Objective Three, in particular 3b:

> **The student will show an understanding of the types of discourse:**
>
> **a) by responding to and employing the media related to a specific context;**
>
> **b) by responding to and employing the modes of discourse related to a specific context.**

Step 1 Review the natural process as outlined in Activity 3.1 - engagement, articulation of initial response, modification, evaluation.

Explore the materials already prepared and offered by the Elementary Language Arts Curriculum Guide.

Possible adaptations should come from the participants, such as:

- teacher reading section by section while students make predictions at appropriate points,
- students "radio read" the story,
- advance vocabulary exploration.

Step 2 Discuss the follow-up questions
- in pairs?
- assign a secretary/recorder?
- a chair who rotates the questions?
- alone?

Step 3 Outreach from the discourse
- language exploration (Objective Two)
- nature of the genre (follow the given materials)

Step 4 Peer editing with IPL students
- adaptations needed for introducing the skill

Step 5 Collaborative work can be encouraged by:
- showing students how they benefit from assistance. Use pages 55-56 from the Elementary English Language Arts Curriculum Guide (16-2292A), and divide the sample into two groups, one to be done alone, the other in teams.

Step 6 Evaluation/interpretation stage can be accomplished by means other than formal testing or quiz making.
The Detective or Horror checklist could be applied to readings from a library or home, while the "Do-It-Yourself" task opens the doors to personal input from the students.

3.1 UNDERSTANDING OF THE TYPES OF DISCOURSE

WHAT IS GIVEN: "The Street That Got Mislaid" by P. Waddington
WHAT IS TO BE TAUGHT: The short story as a genre
WHAT IS THE PROBLEM: To meet the students' needs, to honour the MEQ objectives, and to fit all the good ideas into some sensible plan.

Reminder:

engagement/involvement
articulation of initial response
modification/confirmation
interpretation/evaluation

= a natural process

##

This unit presupposes that the theme of mystery and detection has already been introduced. If not, that groundwork must be laid.

Focus: Concept of "mislaid"
* lost
* forgotten
* valuable
* invisible, and so on

Predict: Introduce the title. Discuss, question, explore possibilities

Read the story....

1. See the lovely questions someone else has already thought up. How do you make use of these in an IPL classroom?

   Option 1
   - in pairs
   - in 2's and 3's and 4's

   Option 2
   - alone

2. Language exploration
   * teaching of un-, re-, and -ness
   * figurative language

3. Outreach

   Option 1 is to use what is found on page 51 with adaptations

   Option 2 is to return to the story. Remember what our task was as noted above.

   So let's turn to page 39 "This he opened and stepped inside"

   Write another ending

   * Peer editing
   * Choose and polish <u>one</u> of the options.

RESOURCE MANAGEMENT

This session provides opportunities for teachers to examine two modules in their entirety. Animators should lead the participants through each one highlighting at which point formative evaluation could take place.

- Module one: "Have you tried ...? Sample number one.

CONTEXT, CONTENT AND CLASSROOM stresses the need for contexts within which learning can take place. IPL classes demand clearly identifiable contexts so that the learning will be meaningful and appropriate.

The sample provides the short story: "Maudie's Best Christmas" but teachers could use any seasonally appropriate starting point.

- Module two: "Have you tried ...? Sample number two.

This sample turns the students' focus temporarily away from the traditional classroom expectations of read-write. It provides teachers with one more way of using the students' knowledge as the starting point to further learning.

Throughout this module, teachers are urged to find ways of having their students' work lead to permanent and visible contributions, and so build a sense of worth.

"Have You Tried...?" Sample Number One

CONTEXT, CONTENT, AND CLASSROOM

Teachers who are sensitive to the value of using the events highlighted in the media of the day cannot ignore the wealth of opportunity offered by the Christmas - New Year holiday season. What a variety of conflicting responses is ready-made! The students enrolled in IPL classes are no different from us all as we try to accommodate the often hysterical "cheer" of the season with the reality it can present. Perhaps these students, however, require a little more help to articulate their feelings and thus come to terms with them. So it is that you as the teacher look for ways to provide outlets for the exploratory steps as well as seek appropriate literature as samples of possible responses. The following activities begin by letting the students respond from their personal store of information and feeling, lead them to look at holiday activities from the more distant perspective of tradition, and then examine a short story dealing with thwarted expectations, and culminate with possible outreach tasks. Throughout you are asked to use the ideas as mere suggestions designed to help you begin the process of adapting common givens, such as assigned text materials, to the specific needs of your own students.

CONTEXTS

In the context of taking part in a discussion with up to 5 other people the purpose of which is to arrive at a concensus concerning the solution to a shared problem;

AND

In the context of reading, listening or viewing a literary work in any mode or medium at a level of difficulty equivalent to that of works designated as easy reading for Cycle Two in the Annotated List of Texts, the student will...

Teachers should be familiar with the expectations for the students as noted in these contexts so that, as they are observing the students at work, they may make appropriate judgments at a later date.

CONTENT

Material Required:

1. Recipe cards or file cards
2. Plain white paper
3. "Maudie's Best Christmas " by Marian Engel, Canadian Living Magazine, Toronto, Ontario, December 1983, (short story)

D. Introduce the short story by saying that it is about Maude who, although she usually looked forward to Christmas, was not so sure about this one. Do NOT reveal the title of the story just yet. Then you read the start of the story up to the line: "That's why I didn't think we'd have a wonderful Christmas this year." Stop and ask them to write down in their notebooks their predictions about what is going to happen. Before continuing, check to see if any words have confused them up to this point.

Continue to read aloud until: "Then I thought : we won't be in Ottawa." Once more ask them to write down their predictions at this point in the story. Again check for understanding.

E. At this point, you may decide to distribute the short story for them to complete, or to continue reading aloud. Either way, finish the whole story uninterrupted. When it is finished, ask them for the last time to write down their feelings about the story while fresh in their minds.

F. Since you have been the centre of all the discussion up to this point, here is a good time to put them in pairs or three's at most to share their two predictions and their responses at the end. Ask each person to share their answers in turn.

G. There are so many directions the teacher can choose to go with this story; however, initially we suggested the universal experience of thwarted expectations as the key factor. So let's

use Maude as the focus. Her age, like that of your students, allows her to recall vividly the feelings of being a child, e.g. wondering about throwing a tantrum and being spanked, and yet she now can share the concern of her parents and knows in an adult way what the risks are. This passage from childhood to almost adulthood can be seen as Maude describes - and comments on - those around her. To help the students see as well, you may wish to leave them in pairs to tackle the questions below, or you may have to work with the boards and their notebooks. Explore such things as:

. How does Maude's description of Matthew change as she watches him in the car, when he is sick at the house? What does it tell you about her? How are her feelings about him similar or dissimilar to yours about your brother or sister?

. How does Maude see her parents at the beginning of the story, and later when they are caring for Matthew? What does this tell us about Maude?

. What is different about the way Dr. Josie treats Maude when compared to the way her parents treat her? Which would you prefer?

. What did Maude usually write in her letters after Christmas? How will this year be different?

. Try to explain why Maude decided this one was "The Best Christmas Ever" .

OR

If you have introduced the questionning skills, here is a great time to let the students prepare questions on the short story themselves!

THEN

Now you need to decide which of the optional follow-ups best suits your class, or if you must devise one of your own. You need to help the students address their own perceptions about the holidays in a more critical way.

MAUDIE'S BEST CHRISTMAS

My name is Maude, and I am writing by candlelight. Because that light is not very strong, I can see big white flakes of snow falling outside this window. It has been snowing like that for two days. It makes the house seem very silent and secret. It makes me feel warm and snug. And to think that I thought that because I am 12 years old, almost grown-up, that this Christmas would be a bad one! Even girls with 1882 names in 1982 get surprises sometimes.

I am here with my mother and father, my sister Sally, who is eight, and my brother Matthew, who is six.

Usually in our family we have wonderful Christmasses. They begin up north in the summer when we collect balsam for sachet pillows and wild roses for potpourri, a kind of perfume-box you make with flowers and spices. In the fall, we start making Christmas cake and jam and hard cookies: Mother keeps us busy that way on Sunday afternoons, so that by the time Christmas actually comes, we are good and ready for it.

But this year I was old enough to realize that Christmas isn't always the happy time I thought it was, and it worried me. Mother and Father start their Christmas arguments early, too: about what people will get for presents, about whether Daddy will take on extra work around Christmas or try to avoid it, about where we will have our Christmas. Mother likes to stay home. Daddy likes us all to go to his parents in Ottawa, which was all right when we were little and they had a big house by the canal. But now they live in a little

house that's called a townhouse, so there's not much room for five extra people to sleep; and as Mother says, "to add insult to injury" the carpets are white. You should have seen them the year Matthew dropped the cranberry sauce.

My mother is a sort of genius, and everything she does, she does very well. She likes to plan ahead. Because she is from the prairies, she won't travel in winter without a shovel, a lantern, a bag of kitty litter to use as sand in case we get stuck, a box of food and all our sleeping bags. My father thinks that is silly. So after she gave in on the first argument and decided that it was right to have Christmas with his parents, especially as they are so old, they started on the second. It made me wish I was still little and went to bed at seven.

I can't actually hear their arguments when I'm in my room: just their low voices going on and on at each other, like a long, worried grumble. It upsets me.

That's why I didn't think we'd have a wonderful Christmas this year. I was wrong.

Well, yesterday morning, the day before Christmas, we loaded up the car: suitcases, presents, toys, survival kit. We weren't getting off as early as usual because my parents had been out at a party the night before and were very tired. Also, Father wanted to wait for what he called "the probs" on the radio. The weather in Ontario at Christmastime is uncertain. It was noon by the time we left Toronto.

("Probs", by the way, is short for "probabilities": what the weather will likely be. I'm like my mother. I like to know things.)

When we started out, my mother was driving. She and my father had agreed to switch halfway. My grandmother likes to see that it is her son who is at the wheel when we swing into their driveway in Ottawa. She is old-fashioned.

I sat in the back seat with Matthew and Sally. I like them most of the time. When I was little, people used to call them "Maudie's babies" because I helped Mother with them. Sally's all right, but to tell the truth, Matthew's sometimes an awful nuisance. He can't sit still and he keeps twisting out of his seat belt. But yesterday he was very quiet. Mother kept turning and staring and saying, "too quiet."

It was cold out, but there wasn't much snow. It had been a mild winter and all we could see was bare trees, mud around the new buildings on the outskirts of Toronto (isn't outskirts a wonderful word for suburbs?) and brown grass in the fields farther out. Usually we take the big freeway east, and then one of the little roads north to the Trans-Canada Highway that leads to Ottawa. Some of them are quite fast, as there is very little traffic at Christmastime.

As Mother was driving, she took her favorite road north. It's a winding one that climbs up a lot of hills and doesn't go through many villages. She says she wouldn't do that on the prairies, because in that climate you have to stick as close as you can to other people, but Ontario's all right.

We drove along quietly. We're not allowed to read in the car, but sometimes I tell stories or sing songs with Sally and Matt. This time, they slept.

I felt like sleeping too, and I was just about to drop off when Mother said, "Oh, dear," and I looked up: It was beginning to snow. "We'll have a white Christmas," Daddy said. I went to sleep.

The thing that woke me up was Matthew's cough: It sounded like a seal barking, not a usual cough at all. "What on earth is Matthew up to?" Mother asked. "I can't stop in this."

"This" seemed to be the inside of a huge cloud. The sky was white and the ground was white. There was no traffic, and if there had been, we wouldn't have seen anything but black wheel-marks on the road. "Want me to drive, hon?" Father asked.

Mother said yes, and told me to look in the picnic hamper for a drink for Matthew. I got him out a can of apple juice. He sucked at it as if it were a baby bottle (he didn't give up his bottle until he was four, but he never sucked his thumb), as if he were very thirsty. He stayed red, though.

Mother and Dad had stopped and changed places. We moved slowly on through the cloud. Matthew crawled into the front seat and sat on Mother's knee. Sally kept on sleeping. She does that when there's nothing interesting going on.

I looked out the window, but I couldn't see anything. The snow seemed to have glue in it and except where the windshield wipers were

working away, it was stuck all over the car. Then the windshield wipers got slower and slower. My father said, "I'd pull over to the side, if I knew where the side was."

They turned on the radio. They couldn't get anything but a faint recording of Good King Wenceslas. Matthew coughed on, getting redder and redder.

"I'll have to stop," Father said. "I've no idea whether I'm even on the road." Though we had to be on it, because we hadn't fallen into a ditch or anything.

We sat parked for a long time. "I don't like it, Bill," Mother said. "Matthew's not well. Maudie, throw me a sleeping bag." Father opened his small window and so did Mother: Little drifts of snow came in, but the car stopped fogging up. If there was anything to see, we could now see it. It got very cold. I covered Sally up and took a ham sandwich out of the hamper. (I'm growing.)

I could tell from their voices that Mother and Daddy were being brave. That's the trouble with growing up: You can see what's happening around you: it's not so much fun.

"I wish I had an Aspirin for Matthew," Mother said in a small voice.

"He doesn't need an Aspirin, he needs a doctor," Father said grimly. "I'm going to get out and see where we are."

He came back fast. "Well, we're still on the road. That village we went through without seeing it was Serval. I think therefore there should be a crossroads about a mile ahead. I'm going to try and get there: At a crossroads there is bound to be a house. We must take refuge."

He started the car again and we crept and crawled ahead. "Maybe I'll meet a plow," he said.

"It's four o'clock," said Mother.

He crept, he crawled. Matthew coughed. Mother hugged him tighter. Sally began to talk in her sleep. "Santa Claus," she said. I wondered, as I always did, how Santa Claus could find us in Ottawa. I know, but I still always wondered. Then I thought: We won't be in Ottawa.

Once when I was little we got stuck something like this. The car broke down. We went to someone's door, and a woman yelled, "You can't come in!" We had to go back to the car until Father waded across a field to another farm and got a repair truck.

"Look, Bill, there's a house!" Mother said. As she pointed to it, Father crossed the fingers of one hand and swerved up a long driveway. We were somewhere at least. "Hand me my boots out of the back, Maudie," Father said.

A few minutes later he came back, defeated. "There's nobody there, and the door's locked."

"Try the back! Matthew's awfully sick," Mother called.

He came back looking like something out of an Arctic movie, snow all over the fur on the edge of his parka. "It's open, come on."

I woke Sally up and helped her put her boots on. Mother told us to bring our bags and the picnic basket. We floundered through the snow for what seemed ages, until we came to the open door. We couldn't see the outline of the house at all; it was as if the sky was as gluey with snow as our car windows and headlights were, but the open door was a black square. Mother carried Matt through it and we followed.

It was the door to a sort of sun porch, where there were couches and old chairs and piles of stovewood. There was another door, with what Mother said was an old-fashioned latch hanging out: We could go in.

We went into a huge room that was all warm. Matthew stopped coughing and put his head on Mother's shoulder and fell asleep. Sally woke up properly and said, "Neat." Father took all our coats, shook them out in the sun porch and hung them up. Then he put our boots in a row. He's like that.

Once the five of us were in it, the room didn't look so big. But it was and is a remarkable room, big and square and dominated by a large iron stove. Which was still hot.

This big room formed the back half of the house; behind it, where the front door was, was a big kitchen. Up one side ran a

slanting open staircase, the kind that makes you sure you're going to slip your leg through and break your shin.

Mother said, "Stranded travellers are allowed to come in if the door is open. They shouldn't use up the supplies, though. Do we have tea in the hamper, Maudie?"

We did, and soon enough I was in the kitchen hunting for a teapot. Mother handed Matthew to Father and helped me. "What's funny about this place?" she asked.

"Everything's very old," I said.

"Correct: I can't see anything but the fridge that was made after I was born. Be careful with the china, Maudie."

I found some big white teacups with gold four-leaf clovers in the bottom. Mother found a little cabinet with a red cross on it, and some Aspirin. Then she found a marble dish with a stick in it (a mortar and pestle, she called it) and ground up the Aspirin to give to Matthew in apple juice.

I was dying to explore the house, but I knew I was too old to ask so I had to wait until Sally asked. "I don't think so, darling," Mother said. "It's nervy enough to invade downstairs. If you have to go to the bathroom, go outside."

So we sat thawing out in the living room, in big armchairs that looked as if they were made out of elephants, for a long, long time. There was no television. "They won't mind if you look at the books,"

Father said. "Nobody ever does."

I found a book called Girl of the Limberlost, and Sally found something called The Girl's Own Annual. The pages came out when she leafed through it, so she put it back for an Eaton's catalogue: date, 1937. Daddy snorted. "My parents were married that year." Sure enough, we found a lot of their furniture in the catalogue.

It was getting dark. Matthew, though, was what they called "burning up": He was hotter and redder. Mother found a bottle of rubbing alcohol in the kitchen cupboard. They stripped him and rubbed him all over for a whole half-hour by Daddy's watch. I was scared. So was Sally, who whimpered and crawled into her sleeping bag.

"It's some bug," Mother said. "Some bug. I tell you, Bill, at Christmas....."

"I know," he said, wrapping Matthew tight and holding him to him. "I know."

I lay by the stove for a long time, trying and failing to read the book about the girl of the Limberlost. I was very scared. "The house was nice, all right, but what if Matthew was going to die? The phone was dead and there were no lights: Mother had found a coal oil lamp and there were candles. Everything was very beautiful in the glow: the big chairs and open sofas, the portraits of old people, the plates on the walls. But no light, no phone; no doctor, no help. What if Matthew was dying?

They waited half an hour, and then they wiped him down again. He whimpered, but he didn't seem to have the strength to fight, which was odd for Matthew, who is a fighter. We sat without talking for a very long time. I put my sleeping bag on like a pair of pyjama bottoms and felt responsible. I mean I could have had a tantrum, couldn't I, and said, "I won't go to Ottawa." And got a spanking. For which I am too old.

It was Christmas Eve. A very silent night.

Then silent it wasn't any more. From far away I heard the strangest noise. Father cocked his head, then Mother; even Matthew. Bells.

Bells, and an odd, chuffing moaning noise. A slither. A slam. "Lights in my house? Who is it?"

This could be, I thought (I go to a lot of movies) an Abominable Snowman.

But it wasn't: It was a large, fat, square person wearing a yellow safety helmet that had a crest of snow on it. There was snow on its shoulders and stripes of snow down its arms. Its face was red. When the mouth opened, it roared, "Hello the house? Who goes there? What have we got for visitors? Shall we eat them up, boys?"

Sally sat up in her sleeping bag and began to whimper. Matthew stirred and looked and turned back to Mother, as if he were a baby. Father got up and held out his hand. I thought, if I stand up, my knees will knock.

The big figure shook itself in the sun porch door; snow went flying, and without those icing-stripes I could see the person was wearing a green nylon snowsuit. It stepped into the room.

"Jesus, Mary and Joseph, what a lovely sight," it said. "Strangers in my house for Christmastide. And two girls. You know, I always knew that He had sisters; they're not mentioned, but He had to have sisters." The yellow helmet was taken off and flung on the outside couch, and it became clear that the Abominable Snowman was a woman. "Dr. Josie McFarlane, at your service."

Outside, creatures - I couldn't tell if they were cows or geese with deep voices - laughed too. "I must just take care of the fellows," she said. "And then I'll be with you."

As she turned, Mother whispered to Father, "Isn't it wonderful, she's a doctor?"

Dr. McFarlane turned back into the living room. "I'm a vet," she boomed, as if it was the biggest joke in the world.

Then she called some names and brought into the big front room of the house four of the most magnificent animals I have ever seen: humongous, Sally called them; great grey and beige dogs that came up to her waist and to Sally's shoulders, dogs that when they sat down seemed tall enough to put their chins on the mantelpiece. "Sheila, Shauna, Nelson, Ken," she introduced us to them. So we told her our names.

"Maude!" she said, "what a lovely old name. As you can see from

my house, I like old things. Now you and Sally can take these cloths here and help me wipe my children's feet: The poor things have icy paws. And I'll get to know your parents and see what's wrong with the lad there."

The dogs had the biggest dog feet I'd dreamed of, but they liked us and licked us gently as we dried them off and picked lumps of snow from the hair around their pads. Dr. McFarlane and Mother and Daddy decided that Matthew had a bad attack of croup. They got out a new-looking book about drugs and decided to dose him by weight with the penicillin Dr. Josie (as she preferred to be called) keeps in her veterinarian's bag. "It's the same stuff," she said with a laugh. Matthew doesn't like needles but he was good about taking the pills.

Then Dr. Josie put on the beard she had been wearing for the Santa Claus pageant at the church. Together, we hung up the stockings we always take to Grandma's - because, as Mother says, Santa Claus can find you anywhere.

Mother and Father decided they'd like to sleep on the couches by the fire with Matthew, whom they would have to wake up in the night to check on. Sally stayed with them. So I got to sleep in a little room of my own, just a tiny closet upstairs, which didn't even have a light. Dr. Josie gave me a white candle, and I lay in bed watching the snow outside slant past it until she came to put it out.

When I woke in the morning I thought it was all a dream. I looked out a tiny square window and saw heaps on heaps of snow blooming in the clear sunshine. I knew I hadn't been dreaming. I put on my jeans and crept downstairs and saw a sight I won't forget

when I'm 90: Mother, Father, Matthew and Sally, all asleep in their bags by the stove, and four great, grey and sand-colored dogs - Sheila, Shauna, Nelson and Ken, slumbering around them.

I sat on the staircase and admired them: Dr. Josie had said they were Irish wolfhounds, the biggest dogs in the world. I could believe her. They had big square heads and big square haunches; they had pulled her in her toboggan all the way from town. They looked as tired as my family. I had helped to take off their harnesses and their bells. They were wonderful.

So were my family, particularly Matthew, who was paler now. And Sally, who, after all, invented sleep.

I had to go to the bathroom, so I crept by the dogs, who acknowledged me with a moan. My snowsuit and boots were in the sun porch; I put them on.

Outside I found snow waist-deep, but a few tracks made after the snow stopped. They led me to a pen where two goats were standing baaing with their tongues stuck to an iron bar. They looked so much like Matthew and Sally that I giggled; then I tried to figure out what you do to get your tongue off iron. Finally, I ate some snow, warmed it up and spit on them. That worked. Not that they thanked me. Then I heard a strange crying and saw a big blue peacock coming with his tail spread out.

It was magic, just magic. I stayed out a long time and found, in addition to the peacock, some rabbits - black, white, floppy-eared, brown, beautiful - and guinea hens and banty hens, an old brown

ordinary dog with black spectacles, and a grey cat with a tail that stuck straight up.

By the time I floundered back to the house, the rest of them were up and the kids were tearing apart their stockings. Matty was still a bit red, but his hair wasn't black and sweaty, and he knew where he was again. Mother and Dr. Josie were in the kitchen, out of which came a beautiful smell.

That afternoon, while the turkey was cooking, I read old stories to Matt and Sally and then went out and built a snow fort with my father. Dr. Josie rode her snowmobile ("The dogs are poetic but it's hard on them") to the village to phone our grandparents in Ottawa and tell them we were still alive. Mother and Father signed a paper saying they didn't mind if their son was treated by a vet. They had asked for it, so in case something awful happened, Dr. Josie wouldn't get in trouble. But we knew she could feed the right amount of antibiotic to Matthew.

Usually when I write Christmas letters, I tell my best friend, Nancy, who has moved to Vancouver, what I got.

Now I'm sitting down by candlelight to say I had a good dinner, Sally was happy, Matthew is getting better, Dr. Josie is wonderful and so are my parents.

So am I. "Maude-Claude-Clod," they used to call me at school, meaning dummy. I'm no dummy. I can wipe dogs' paws, I can get out the picnic basket, I can rescue goats, hug peacocks and love rabbits.

I can drive a team of Irish wolfhounds. "On Sheila," I cry, "On Shauna, on Nelson and Ken." And then, having been told they are very delicate, I unhitch them. And we walk stately back to the house and sit by the fire with pride.

Now I write by candlelight, which is very soft and flickering. Everyone is happy. I hope you are too.

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OUTREACH 1

The "How to Plan for the Holidays" survival book.

Actually the title for your booklet will come from the students as they decide what will and will not go in it. In most homes, food is a big part of celebration. Discover what are the favourite taste delights of Christmas (or the holidays). Ask whether they know how to make them. Then discover how the parcels are wrapped. Do they make the bows or do they buy them ready-made? What do they do with funny-shaped articles? Move to the putting up of the tree, or other decorations. What are the concerns here? Who does what? Is Christmas a time for special dishes and silverware? Who sets the table?

Obviously there are lots of things that they all share in the making. This task involves the making of a personal Christmas "How to..." book.

- Each of the students must select a favourite recipe and write it with directions so that a fellow student could prepare it.

- Or they could describe "how to" find just the right tree in a lot or at a tree farm and of course "how to" put it up safely in the house! (How to wrap a parcel, how to tie a bow, how to set a table...). They will have ideas.

Once they have drafted their first set of directions, let them

practice with their partner(s) before presenting it to the whole class.

When you have seen the written version and heard it, then it is time to discuss the book format.

> Where and when are illustrations a help or unnecessary? Whose work would be easier to understand with drawings added? etc., etc., etc.

Again, tasks for the presentation jobs, e.g. the neat writing or the typing onto a word-processor of the recipes (and in some standard format), the insertion of title and names of the authors, the cutting and pasting to make the pages match, etc. Finally the duplication and the collating and distributing of the finished booklet. What a great feeling to see your name in print!

You may wish to modify even this idea by having the students trace ethnic origins via their older relatives and to develop a book of customs, recipes, and such from different countries with an introduction to each entry. The possibilities are numberless.

OUTREACH 2

The Greeting Card

This activity also asks them to place themselves in the holiday situation via the preparation of a greeting card. You should bring a wide variety of cards to class so that, as they suggest types and styles, you may have a sample. Explore orally the gamut of serious, to religious, to party-type messages all enclosed in a decorated cover. Discuss to whom they usually send cards. If they do not personally, discover why they don't and who does send cards, and also why those people do.

Move the focus to the decision about how one selects a card to send. Try to match the sender's knowledge of the receiver as the controlling factor, but that to it is added the other hope that the receiver will think the sender is kind, thoughtful, funny or whatever; i.e. the exchange of cards is a complex act.

Put the class in its pairings with the task of questioning the partner to discover what she/he thinks about the holidays in general, how she/he spends the leisure time and any other details that will help the student to design a personalized greeting card for his/her partner. There is the questioning technique again!

Now it is design time.

Once you have seen the cards and everyone has had a chance to share,

you may even extend this to include the correct method of addressing the envelope, and the mailing of the cards home! If you prefer simply to exchange the cards in class, try to pick the day when the largest number of students is expected. Then a display could be mounted. These students need their successes admired, so invite someone important to see the display, or have the group prepare a special card for the principal.

These two outreach options try to make the writing tasks purposeful. The audience in both cases includes not only their peers, but the wider audience of public approval. Also in both cases, the recognition of authorship provides the incentive to do well, and the reward when it has been well done.

OUTREACH 3 Read On!

There is, of course, a third option which does not require the integration of the writing skills so directly. Rather it focusses on the extension of the story and its impact into other reading samples.

If your students are unfamiliar with the library/resource centre, you may wish to give them a tour at this time. Alert your librarian to select a trolley full of books on similar themes of maturation, or perhaps you or the librarian could come to the class with the trolley and do "book talks". Encourage the students to select a book for U.S.S.R. (uninterrupted sustained silent reading. See T.I.P.S.). Some titles are: L.M. Boston's **The Sea Egg**, or **Nothing Said**; Philippa Pearce's **Tom's Midnight Garden**, or William Payne's **Nowhere to Go**.

None of these is recommended for anything other than individual pleasure.

Potential Observation Points for Evaluation Need

A guide which you will find most helpful is the **English Language Arts Modifications, Adaptations, Variations: Cycle One and Two.** At its close, there is a note on formative evaluation which cautions you, the teacher, to answer certain questions as you undertake evaluation of any kind. The questions are repeated here.

. What is my role in the activity?
. What do I want my students to do?
. What performance am I expecting from my students?
. How can I measure their performance?
. What are the possible outcomes and what do they signify?
. What will I do depending on the outcomes?

A guide to formative evaluation has been developed, but rather than quote extensively from it, points from Sample One have been indicated where a teacher might observe the progress of the students. Beside each observation point, an entry indicates which specific objective has been addressed.

1. The creating of the spider web reveals to what extent the students can:

   - follow directions,
   - apply rehearsal strategies to generate ideas,
   - assume an individual voice.

2. The S.W.I.S.H. writing requires the students:

   - to clarify and expand their ideas about a subject of personal interest,
   - to use language clearly enough to express their own personal thoughts.

3. The prediction tasks reveal to what extent the students can respond to the expressive and transactional functions of language as evidenced in the short story.

4. Asking them to respond at the end of the story allows them an opportunity to express their personal, individual points of view.

5. When working in groups to answer the questions, students must:
   - use language precisely,
   - eliminate barriers in communication with their peers,
   - listen to their peers,
   - assume an individual voice in accommodating the other responses within their own.

6. The responses will reveal to what extent the students have understood the conflict within the character, and the significance of its resolution.

7. Option A. The Objectives found in Context II and IV are all addressed in this series of activities.
   The students generate ideas
   clarify directions
   draft a set of directions
   present them orally (two times)
   present them in written form with particular conventions
   share in a common task

   Option B. The Objectives found primarily in Context I and V are all addressed in this series of activities.
   The students generate ideas
   clarify directions
   interview each other

draft a personalized message
present it in written form with particular conventions.

Option C. This option addresses the students' ability to make individual choices for personal gratification in reading.

"Have You Tried...?" Sample Number Two

THE "EYES HAVE IT"

Teachers are often the first to capitalize on the amazing ability of students to react to visual stimulation when the print medium appears to remain a mystery to them. By using the visual codes with which they are familiar, teachers can engage the students in talking activities, writing activities and in activities requiring concentration and careful selection of data.

Material Required:

1. A selection of symbols such as traffic codes, safety signs, and so on.
2. A selection of logos associated with advertising which combine symbols and words, e.g. team crests.
3. A large supply of a wide variety of magazines.

STARTING POINTS

A. When students have had little success with reading, they tend to put it down as unnecessary.

. Explore with the class how anyone can survive in today's world without a knowledge of words in a language. Someone is sure to state that signs would be sufficient.

. Call for samples of signs that we all use.

. Note them, draw them, reproduce them however sketchily, on the blackboard. When you think you have enough, elicit what they have in common: things such as - no words, clearly printed, simple colours if any, very simple, etc.

. Move to the question of what knowledge is required to "read" the signs, to recognize what the symbols represent. To liven things up you could raise the confusion in some of the import cars which have gone totally to sign language but whose symbols are not entirely clear to North American drivers. And you could raise the idea that an understanding of the influence of setting on the appearance of a symbol can influence the recognition of the sign's meaning, e.g. a sign signalling a gas station at the next exit would be confusing if found in a school hall.

. Move now to the question of the value of these signs, e.g. speedily recognized although complex in message, generally recognized by everyone in that area, less easily misunderstood, etc.

B. Put the class in groups of three at most, give them a page of symbols they have to "translate" into word messages. The Drivers' Handbook is a good place to start for these samples, but building signs should be mixed in with the road signs. Circulate and encourage the talk to produce clear word equivalents.

C. Discuss the results. Listen to the word versions from each group and decide jointly on the most effective one for each symbol.

OUTREACH

1. Take the class on a tour of the school. Each student should have pencil and paper. As you walk about, the students make a list of all the specialty areas in the school such as the nurse's office, the various labs, the workshops, the student lounge, and so on. Back in the classroom, discuss the possible signs that could be used to identify each of these rooms. Have the students develop a folder with the symbol in the center of the page and the identification written as well.

   Perhaps you might suggest to the class that they design a map of the school using these symbols for the aid of incoming Secondary I students. If you do decide to do this extra step, make sure the principal, or someone else equally visible in their eyes, comes to talk to them about their project.

2. Then challenge them to come up with a symbol no one has ever thought of before that they think should be accepted. They should continue to work as a group.

NEXT

3. Distribute a sampling of logos that incorporate symbols and words or letters to send their messages, e.g. the various hockey clubs, large corporations. Ask students to bring in their magazines and search these for examples. How does a biker know a Kawasaki from

a Honda badge at a glance? How do symbols carry complex associations? Why are cars named Cougar, Le Mans, and teams the Broncos, the Rams and so on? (If you are really "with it", you could tackle the symbols associated with various rock groups. Be careful: they're experts.)

THEN

4. Discover whether all the school teams or ones sponsored in the school area have team badges or crests. If not, suggest the students design a suitable crest to make badges, T-shirts, letterheads, etc.

5. Tie the logo idea to themes for the school Carnival. Suggest that they incorporate the school's name or initials, with a symbol and make a logo for this year's buttons.

6. If seniors are permitted to park in the school parking lot, the students could design a sticker to differentiate the students cars and those of the staff.

7. Once the students have designed their particular insignia, they should then write a persuasive talk urging their peers to approve the design. The draft should be tested on a partner before it is presented to the class as a whole. A display could be made of all the submissions. Better yet, the Student Council or the principal might be convinced to use some of the ideas.

This series of activities can be considered complete as is. However, you might prefer to use all these as a stepping stone to the whole question of identity and the recognition of someone by the clothes they wear, the hairstyles, and so on. The short story, "On the Sidewalk Bleeding" by Evan Hunter explores the way we all make snap judgments based on what we see initially. It provides an interesting way of getting to the question of what we project to others.

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- What are the possible outcomes and what do they signify?
- What will I do depending on the outcomes?

A guide to formative evaluation has been developed, but rather than quote extensively from the guide, points from Sample Two have been indicated where a teacher might observe the progress of the students. As a part of each observation point, a descriptive entry indicates which specific objective you can see has been addressed.

1. The identification of the page of visual symbols into words will give the teacher an idea to what extent the students can recognize the meaning behind the visual message.

2. The walk about the school measures their ability to follow directions, to observe, and to make notes on their observations.

3. The association of symbols and words with a complex message requires the ability to integrate a wide variety of observations about the meaning context of words, the meaning content of signs, and their interaction.

4. The designing task is a creative one which reverses the process of recognition to one of production. The relative success of the project will reflect the extent to which students have mastered the concepts.

5. The persuasive talk recognizes that in the composing process, the speaker must take cognizance of the stance and vested interests of the listener.

6. In pairing the students, you will observe the exercise of various rehearsal strategies as well as the amount of time they invest in exploration before attempting a trial.

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